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JANUARY 1947

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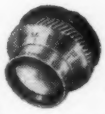

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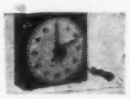

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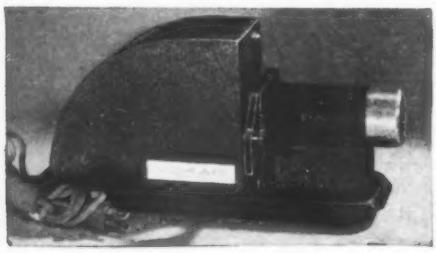

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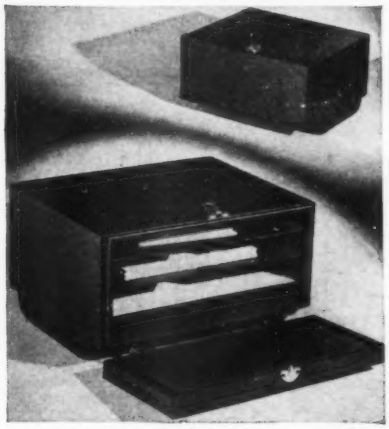

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Into the construction of Bolex goes no secret formula, there are no magical phrases, and no mumbo-jumbo. Rather, there is the accumulated experience of more than 130 years of precision workmanship in the world-famous Paillard factories. There is the proud craftsmanship inbred in men to whom mediocrity is only a word in the dictionary. And then, too, there is the insistence upon materials of the finest quality . . . exacting minuteness in every phase of construction. As a result, the fame of Bolex cameras is now universal . . . the performance hailed in every civilized land in the world. To be a Bolex owner is now a proud distinction . . . and tens of thousands of Bolex owners are numbered in that honored group. And wherever people gather to witness the results of Bolex, there you will find plaudits for productions given to no other camera in the field.

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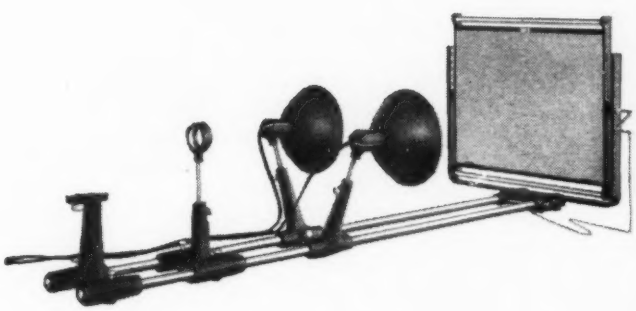

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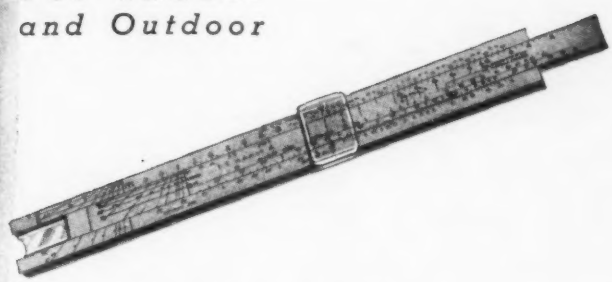

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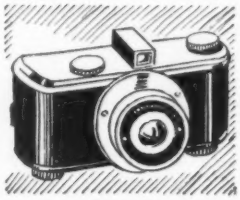

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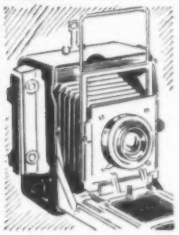

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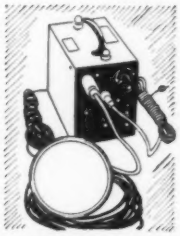

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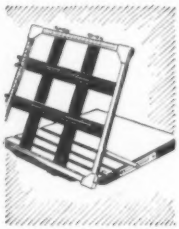

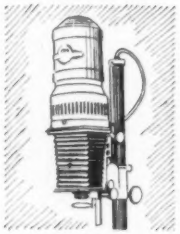

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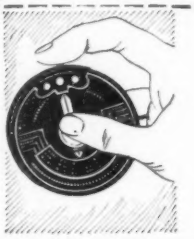

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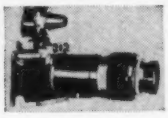

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PRESS

By A. J. EZICKSON

A NOTICE, posted on the *Philadelphia Inquirer* bulletin board by the newspaper's photographic manager, Frank Johnston, is important for every press photographer in the country to read. The memo stated: "Last evening someone broke into the car of one of our photographers and stole much of his valuable photographic equipment as well as his personal belongings. I have warned the staff about the number of automobile robberies and their increase, particularly since the end of gas rationing and the scarcity of parking facilities. The detective bureau has on many occasions warned that anything visible can be appraised on a glance and is an invitation to the thief. Please take this as a warning and in the future keep your equipment out of sight, preferably in the trunk of your car." These robberies are occurring in all parts of the country and it would be well for all news lensmen to profit by this warning.

New queen of the Carolinas Press Photographers Association is Miss Betty Brewer of Rocky Mount, N. C. Her picture, which was made by Bugs Barringer of Rocky Mount, was selected by Harry Conover, noted New York model agency head. Miss Brewer, who is a freshman at Converse college, Spartansburg, N. C., looks capable of handling any assignment.

* * *

PRESS photographers who have squirmed under restrictions preventing their presence in United Nations conference chambers when meetings are in progress, can look for better times at the UN hall in Flushing, L. I. Although the photographers will not be permitted on the floor after meetings are called to order, they may use their cameras, without flash bulbs, at will, from positions within two large glass-enclosed booths installed at the rear and side of the chamber. The booths will accommodate a total of approximately 20 men. The loud-speaker system will have outlets in the booths and there will be direct telephone connections to the photographers' office, a meeting place in the second story of the building, equipped with special lockers for equipment storage. In general, the photographers will get a better break than when the UN held their last meetings in Hunter College in New York City.

* * *

TO Jimmy DeLoach, *Dallas* (Tex.) *Morning News* staff photographer who was a Marine combat cameraman on Okinawa, the roar that shook downtown Dallas one recent Summer day sounded like a bomb. Although he was off duty, he grabbed his camera and headed toward the noise. It turned out to be the Baker Hotel explosion which wrecked two floors of the hotel, killed 10, and injured 39. DeLoach, who had been just around the corner, was the first photographer on the scene. He was later commended by President Ted Dealey of the *News* for his exclusive shots of the first victims.

* * *

JOSEPH COSTA, president of the National Press Photographers Association, has left the *New York Daily News* after 19 years of service as staff photographer to join King Features Syndicate as photo supervisor. Costa will be in charge of the syndicate's photographic features. Veteran of 25 years as a cameraman, Costa started his photographic career with the old *New York World*, joined the *News* in 1927. Through the years, Costa has made a large number of photo scoops. One of his better known shots was the widely published picture of the Bonus Army's 1932 clash with Washington police. Another was his air shot of Bruno Richard Hauptmann's coffin being carried from the New Jersey State Prison.

* * *

AFTER 20 years as a news photographer in Detroit, Cleveland, Washington, and New York, Bob Brooks has become a photographer of scenic beauty. He is Michigan's "North Woods" photographer. A year and a half ago, Bob resigned from the *Detroit Free Press* and headed for northern Michigan. Last Summer, he spent two months on special assignment for the Michigan Tourist Council, taking color photographs of Michigan scenic spots for the all-state tourist guide book. Bob, happy with his new job, says "I am thoroughly enjoying my chosen occupation of photographing Michigan's natural beauty." He says he has no desire to return to city beat assignments.

* * *

A GENEROUS payment policy for amateur photographers' news efforts rewarded the *Los Angeles Examiner* with two exclusive pictures of rare news value. One picture showed a World War II veteran, waving a gun just after he had shot and seriously wounded an Army medical officer, and a few minutes before he was

(*Continued on page* 183)

The MAGAZINES

By Mary Ellen Slate
Editor of the Bulletin of the Society of Magazine Photographers

The inexhaustible WEEGEE is now doing a movie on New York City—a mood job of color and black-and-white, music and silence. He plans to spend a year working on it and, as usual, turned up with a typical epigram to describe it. "This movie," says Weegee, "is going to finish where everyone else has started."

* * *

Report from BRADLEY SMITH: "Within the past three months I have ridden on practically everything: planes, camels, even the royal elephant of Mysore, and when it came to looking for something safe I decided nothing could look quite as good as a real western bucking bronco. This may not look entirely safe to the average citizen, but I can assure you it was the most comfortable ride I have had in a long time. You can find this bucking bronco just out of Cody, Wyoming, in a beautiful corral run by a rancher and his charming daughter.

Bradley Smith mounts a bucking (?) bronco on a ranch near Cody, Wyoming.

"Following my ride, I took a number of pictures, then warned the rancher about photographers, and from now on I understand he is keeping his daughter locked up when they come through to photograph Yellowstone. Incidentally intelligence tells me that nine magazine photographers (count them, n-i-n-e), were shooting pictures of Yellowstone this past summer. It should be a big year for Yellowstone next season.

"Now, if anyone feels that the accompanying photograph is faked in any way or that this is not a real bucking bronco—but perhaps a stuffed one—I challenge him to a ride at this little ranch near Cody at any time."

* * *

The housing situation may be tough all over, as they say, but pity the poor staff photographer who lives where the whim

(*Continued on page* 106)

READY NOW THE SAF-T-LITE QUARTETTE

With New "SWIVELTRAK" Feature that keeps Reflectors UP!

Examine the exclusive features of this fine new SAF-T-LITE Reflector. See how the weight of reflector, bulb and fittings rest firmly upon "SWIVELTRAK"..the safe, solid support that keeps all your light exactly where you want it! No drooping, scorching reflectors that fall just when you're ready to shoot. Then note the safe 660 watt, all-porcelain socket; metal spaded, blow-out-proof electrical connections; the smooth, *double* swiveling action that directs light at any angle; the cool finger knob and convenient stand adapter. The SAF-T-LITE Quartette is a family of 4 similarly shaped models ranging in size from 9" to 14" in diameter for No. 2 Photoflood and 3200 K. Lamps. Ask your dealer or *write for new ACME-LITE booklet, now!*

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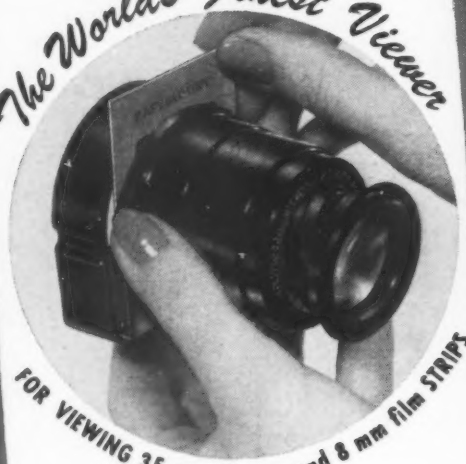

FOR VIEWING 35 mm, 16 mm and 8 mm film STRIPS

Hollywood PROFESSIONAL VIEWER

1. Extra large lens.
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3 film tracks with every viewer . . . for 35 mm, 16 mm, and 8 mm film strips.

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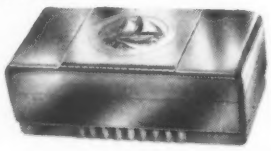

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8. The Pied Piper.
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11. The Pointer.
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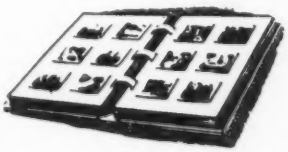

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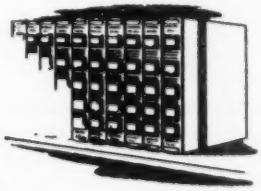

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MODEL AC-810 . . includes 15 acetate envelopes for 8x10 prints, with more than sufficient space between the covers for 30 double-weight pictures. Provision also for *all other sizes* up to 8x10 (holds 180 size-120 prints, with ample space for more) $8.00

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Fine books cannot be hurried. Limited stocks of these volumes are gradually reaching America's finest stores. They are rationed on a minimum basis of 10 to each store, including 4 AC-810's, 4 P-810's and 2 AC-57's, packed in special book-shelf counter displays. Individual mail-order packaging available only to retailers featuring initial 20-unit deal.

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"beautiful and functional"

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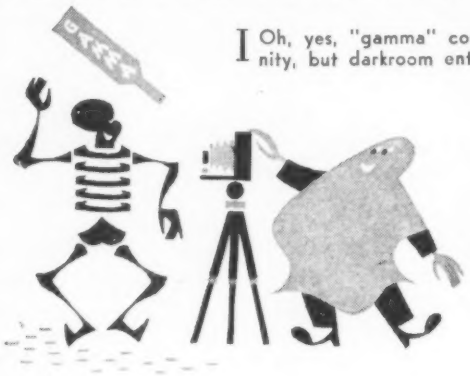
PIX-QUIZ

Don't be sad, if you can't answer all of Popko's Pix-Quiz puzzlers. They're designed to tax the best of photographic brains. Read the question carefully, and with your pencil, put a check in the box before the number of the correct answer. One right is a bit low for a good photographer; two is up to darkroom par; and three right gives you good reason to push out your chest. Check your photographic IQ on page 156.



I Oh, yes, "gamma" could be a secret college fraternity, but darkroom enthusiasts will identify it as

- ☐ 1. a colloquial term for "leg" pictures.
- ☐ 2. an arbitrary unit designating contrast.
- ☐ 3. excessive perspective.
- ☐ 4. the nickname of George Gammalorowicz.
- ☐ 5. the first word uttered by your youngster.
- ☐ 6. a degree of density.

Submitted by Mansfield Stealy, Parkersburg, West Virginia

II "MQ" might mean "move quickly" to some persons, but in a photographic reference book, it would be listed as

- ☐ 1. May Queen.
- ☐ 2. mix quickly.
- ☐ 3. metol hydroquinone.
- ☐ 4. a quart of moonshine.
- ☐ 5. methol quinine.
- ☐ 6. mad quiz.

Submitted by Miss Beth Faget, Dallas, Texas

III

"Circle of confusion" might be described as the amorous condition of Lucy and Zeke, however a lens grinder will pigeonhole it as

- ☐ 1. bags under a photographer's eyes.
- ☐ 2. lens flare at the edges of an objective.
- ☐ 3. any photographic jury.
- ☐ 4. the image of a point formed by the lens in the focal plane.
- ☐ 5. the present state of international affairs.

Submitted by Robert D. Jones, Pittsburgh, Pa.

Popular Photography's Traveling Salons

POPULAR PHOTOGRAPHY's Traveling Salons, which are made up of the prize-winning pictures from our annual Picture Contests, are available free of charge for exhibit at libraries, museums, department stores, banks, Army camps, USO Centers, or any other organization or institution open to the public. If a POPULAR PHOTOGRAPHY Salon has not been exhibited in your city ask your local camera club officers, photographic dealer, librarian, department store manager, or banker to write POPULAR PHOTOGRAPHY Traveling Salon Dept., 185 N. Wabash Avenue, Chicago 1, Illinois, for information.

Fourth Salon

Annapolis, Md., Public Library of Annapolis, Dec. 2 to Dec. 16.
Asheville, N. C., Asheville Photographic Society, Jan. 2 to Jan. 16.
Beloit, Wis., Beloit Camera Club, Jan. 2 to Jan. 16.
Hopedale, Mass., Hopedale Camera Club, Feb. 1 to Feb. 15.
Keene, N. H., Keene High School Library, Jan. 2 to Jan. 16.
Kingsport, Tenn., City of Kingsport, Dec. 2 to Dec. 16.
St. Joseph, Mich., Twin City Camera Club, Dec. 2 to Dec. 16.
Washington, D. C., Walter Reed Hospital, Jan. 2 to Jan. 16.
Yeadon, Pa., Delaware County Camera Club, Dec. 2 to Dec. 16.

Third Salon

Akron, Ohio, The M. O'Neil Co., Feb. 1 to Feb. 15.
Bridgeport, Conn., Bridgeport Camera Club, Dec. 2 to Dec. 30.
Columbus, Ohio, The F. & R. Lazarus & Co., Jan. 7 to Jan. 14.
Greenwich, Conn., Greenwich Photo Supply, Jan. 6 to Jan. 20.
Minatare, Neb., America's Valley of the Nile Camera Club, Jan. 2 to Jan. 16.
Norman, Okla., The Norman Camera Club, Feb. 1 to Feb. 15.
Northwood, N. Dak., Northwood Sp. School Dist. No. 83, Dec. 2 to Dec. 16.
Pineville, La., Louisiana College, Dec. 2 to Dec. 16.
Portsmouth, Ohio, Portsmouth Camera & Fine Arts Club, Dec. 16 to Dec. 30.
Seguin, Tex., Seguin Lions Club, Jan. 2 to Jan. 16.
Sidney, Neb., Sidney Public Schools, Feb. 1 to Feb. 15.

Second Salon

Atlanta, Ga., Davison-Paxon Co., Jan. 2 to Jan. 9.
Bayonne, N. J., Lens Club of Bayonne, Dec. 2 to Dec. 16.
Dayton, Ohio, The Dayton "Y" Camera Club, Jan. 1 to Jan. 16.
Gladstone, Mich., Rialto Camera Mart, Dec. 9 to Dec. 23.
Miami, Fla., Jackson's Camera Store, Dec. 2 to Dec. 16.
Morrisville, N. Y., Morrisville-Eaton Central School, Feb. 1 to Feb. 15.
Nutley, N. J., Free Public Library, Jan. 2 to Jan. 23.
St. Petersburg, Fla., St. Petersburg Camera Club, Feb. 1 to Feb. 15.
Wayne, Pa., Valley Forge Military Academy, Feb. 1 to Feb. 15.

First Salon

Altoona, Pa., William F. Gable Co., Jan. 2 to Jan. 16.
Chattanooga, Tenn., Chattanooga Public Library, Feb. 1 to Feb. 15.
Freeport, Ill., Freeport Camera Club, Feb. 1 to Feb. 15.
Gary, Ind., Gary Works Camera Club, Jan. 2 to Jan. 16.
New York, N. Y., The Cooper Union Library, Feb. 1 to Feb. 15.
Omaha, Neb., Omaha Camera Club, Jan. 2 to Jan. 16.
Ponca City, Okla., Kay Camera Club, Dec. 2 to Dec. 16.
Racine, Wis., Racine Art Association, Dec. 2 to Dec. 16.
Waltham, Mass., Waltham Public Library, Dec. 2 to Dec. 16.

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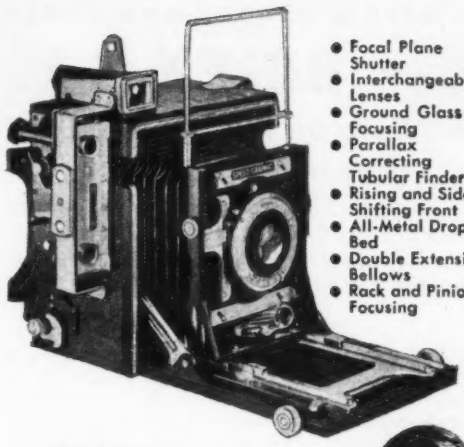

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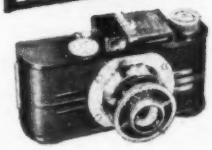

ARGUS A2
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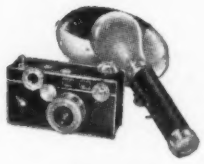
F4.5 Anastigmat lens, shutter speeds to 1/200th of a second, built-in extinction type exposure meter, *genuine leather Eveready carrying case*..... **$29.85**



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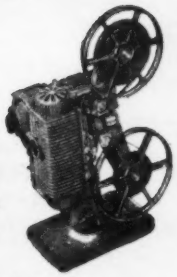

REVERE 8mm TURRET CAMERA, MODEL 99, 3 lens turret with ½" f2.8 Bausch and Lomb coated lens; precision built **$100.60**
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1" f1.9 KODAK LENS	83.15	83.15
2" f3.5 WOLLENSAK TELE. LENS	44.90	44.90
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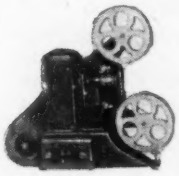
A Fine Gift for the Whole Family!



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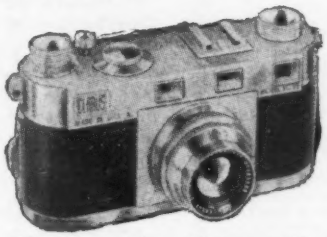
Send for free list of movie subjects



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	$144.70	$136.45

Clarus Outfit COMPLETE

$136.45

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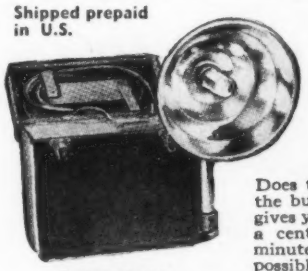
Shipped prepaid in U.S.



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Does the job of 10,000 flash bulbs! Beat the bulb shortage! This new Electroflash gives you 10,000 flashes; costs a fraction of a cent per flash. Flashes 6 times per minute at a speed of 1/5000 sec. Makes possible the fastest action shots. Wabash Makes it! PEERLESS Has IT. Complete unit consists of flash tube, reflector, power pack and trip cable.

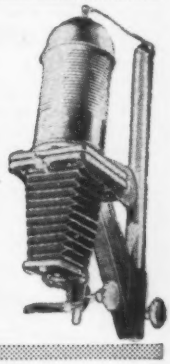
FEDERAL 219 ENLARGER

Complete with Accessories

Federal No. 219 Enlarger with 3½" f6.3 lens, for negatives up to 2¼x3¼. Diffusion lighting system, double extension bellows, micrometer focusing. Complete with 11x14 Albert Viceroy Easel, 5x7 Metal Contact Printer, North American Print Dryer with two 11x14 drying surfaces, and Peerless Darkroom Safelight Lamp.

Total Value $85.15
YOU SAVE $12.65

COMPLETE **$72.50**



BUSCH PRESSMAN OUTFIT

2¼x3¼ Miniature

New 2¼x3¼ Busch Pressman Camera with 101mm f4.5 Wollensak Velostigmat coated lens in Alphax shutter, Hugo Meyer coupled rangefinder, Heiland Synchro Flash with 5" reflector, 6 double cut film holders, combination lens shade and filter holder with 3 filters.

	LIST PRICE	PACKAGE PRICE
Camera	$ 73.40	$ 73.40
Lens	45.85	45.85
Rangefinder	35.85	30.00
Flashgun & Reflector	28.75	25.00
6 holders	24.48	24.48
Case	13.50	7.50
Lens Shade & 3 filters	7.25	4.95
Installation Charges	6.00	no charge
	$235.08	$211.18

Busch Pressman Package COMPLETE

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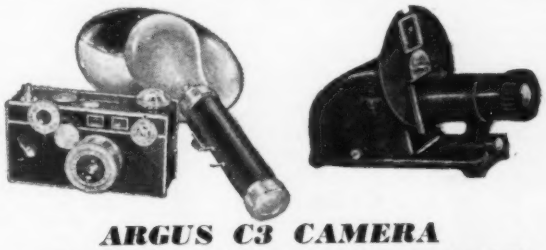
YOU SAVE $23.90



ARGUS C3 CAMERA and ARGUS SLIDE PROJECTOR

Both for less than $100.00. Shoot color with your 35mm Argus C3 and project it with the Argus Projector. The Argus camera has a f3.5 coated lens, coupled rangefinder, synchronized flash; includes flashgun, reflector and leather Eveready case. Projector has coated lens, 100 watt lamp and rotary slide carrier.

Argus C3 Camera **$69.58** ***Argus Slide Projector*** **$27.75**

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These easy-to-apply oil colors make an excellent gift Twenty large tubes in assorted colors; extender, marlene, prepared mixing solution, glass palette, absorbent cotton, 6 applicator sticks, instructions.

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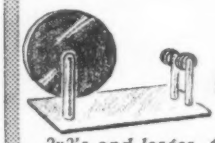

DeLUXE SLIDE BINDING VISE

A quick acting Slide Vise, for 2x2's and larger, that holds the slide in perfect alignment and permits it to rotate freely for attaching the binding tape. Adjustable tape reel accommodates tapes of various widths. Tape is held in perfect alignment with slide for easy binding..... **$4.35**

12 in. CLAMP-ON REFLECTOR

Designed for highest light efficiency. Eliminates "hotspots," spreads light evenly. Can be quickly clamped on to almost everything. Has strong, spring clamps with double ball swivels and rubber covered jaws. Heavy gauge spun aluminum, polished surface. Push switch, 6 ft. rubber cord, male plug.

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If your gift problems are still unsolved and you find yourself up a (Christmas) tree you've still time to order from these five pages of Peerless gift items and receive them before Christmas. Peerless has them wrapped and ready-to-deliver. But don't delay, send your order today.

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ARGUS A2, 35mm, f4.5 lens, exposure guide, Eveready case	$ 29.85
CLARUS, 35mm, f2.8 Wollensak coated lens, with Eveready case	122.75
UNIVERSAL MERCURY II, 35mm, f2.7 coated Tricor lens, shutter speeds to 1/1000	79.50
ARGOFLEX, 2¼x2¼ Twin-Lens Reflex, f4.5 coated lens, Eveready case	69.63
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MODEL F-8 AERIAL CAMERA

With 15" f 5.6 Telephoto Lens and DeLuxe Carrying Case

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STILL ONLY..... **$125.00**

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KEYSTONE K8, 8mm Camera, f2.5 coated Wollensak Lens	$55.55
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UNIVERSAL CINEMASTER II, 8mm Camera with f2.5 lens, exposure guide	66.65
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UNIVERSAL PC 500, 8mm Projector, 500 watt lamp	69.50
UNIVERSAL PC 12, 8mm Projector 60 watt Hi-intensity lamp	35.00
16mm CRAIG PROJECTO-EDITOR, brilliant miniature screen, complete with Senior Rewinds and Senior Splicer	69.50

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S. V. E. RK, 100 watts, case	34.50
BAUSCH & LOMB, 150 watts	33.50
KODASLIDE 2-A, 150 watts	37.45
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SPENCER MK-200, 200 watts, case	43.00
GOLDE NU-MANUMATIC, 300 watts, blower cooling system, semi-automatic slide changer	52.70

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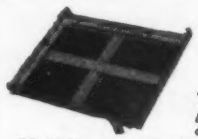

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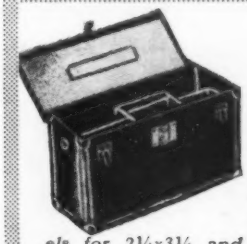

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Excellently designed, balanced case with camera compartment in center. Made of sturdy brown fibre and available in 2 models for 2¼x3¼ and 3¼x4¼ to 4x5 Speed Graphic and other press cameras. Roomy, holds camera, flashguns, bulbs, film holders and accessories. Measures 18"x7"x10½". An excellent gift and an excellent value.

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Vokar f3.5 lens projects clear, sharp screen image. Takes 35mm and bantam 2" glass or metal slides. Slide track permits easy action of slide carrier. All metal, cool-operating, 100 watt lamp, 5 ft. extension cord..... **$14.85**

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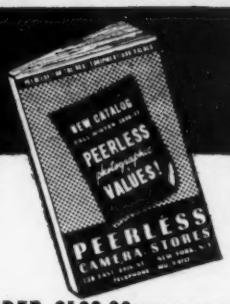

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All-metal, precision-built contact printer with 9 Argon lights to assure quality prints. Nine lights, individually controlled for dodging; microswitch; easel-type masks which permit quick adjustment; auto-margin sets margins automatically. Complete with 9 Argon bulbs..... **$46.00**

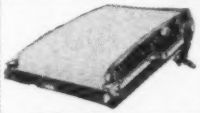

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Photo-Lab. Index—*Morgan & Lester*, Deluxe..... $13.50 Standard..... 7.20
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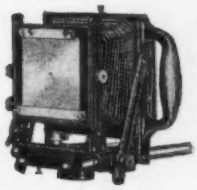

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Photographers will love this top-notch, versatile camera that takes portraits and speed action with equal excellence. Focuses fast, has micrometer screw for hairline focusing, all swings and tilts, 17" bellows extension, made of lightweight aluminum. (Camera only, less lens)
REDUCED FROM $87.50 TO..... **$79.50**

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A practical, lifetime gift. Fine binoculars with coated lenses and lightweight construction. Complete with leather case and carrying straps

6x30 WOLLENSAK, coated lenses **$72.50**
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Super-Fast, Super-Precise

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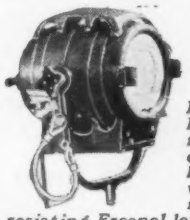

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Sharp as the bark of a wire-haired—that's how your favorite pictures come out when you use Model E Argoflex. America's first twin-lens camera protects you against spoiling pictures because of foggy focus. When your image is clear in your viewfinder, it *has* to be clear in your picture.

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*Reg. U. S. Pat. Off.

America's First Twin-Lens Camera

SENSATIONAL WAR BARGAINS *in* LENSES & PRISMS

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COMING ABOUT JANUARY 30th!

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Filter material is cemented between glass. All ⅛" thick.

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USES: For large camera filters, for large size spotlights, for darkroom lights (spectroscopically tested), for interior decorating, for display tray in home or store.

CARRYING CASE WITH STRAPS FOR 7x50 BINOCULARS. Modern synthetic rubber construction—brand new—a regular $12.00 value.
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523-P	Six Threaded Meal Reticle Cells	.25
624-P	Neutral Ray Filter size 4¾"x2½"	.25
3022-P	Round Wedge 65 mm. Diam. Each	5.00
16-P	Level Vial, 48 mm. long. Each	.20
1040-P	6 Power Magnifier—Diam. 25 mm. Each	.25
2036-P	Standard Crossline Reticle—Diam. 29 mm. Each	.50
1034-P	Burning Glass Lens. Each	.25
535-P	Small First Surface Mirror	.30
3003-P	Amici Roof Prism with Corrected Roof	2.50
633-P	2 Combination Polarizing and Infra-Red Filters, diam. 20 mm.	.50

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Telescopes, Magnifiers, Photographic Gadgets and Hundreds of Experiments with these Low Cost Lenses.

Excellent for Xmas Gifts.

To Translate Millimeter measurements: 25.4 mm. equals one inch.

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6162-P	25	122	1.25
6164-P*	26	104	.50
6168-P	29	76	1.25
6171-P	32	171	1.00
6173-P*	34	65	1.00
6176-P*	38	131	1.00
6177-P*	39	63	1.10
6178-P*	45	189	1.50
6179-P*	46	78	1.25
6182-P	27	51	1.25
6183-P	44	189	2.50

***ASTERISKED ITEMS** are uncemented, but FREE cement and Directions included with uncemented sets.

USES: Use these Lenses for making Projecting Lenses, Low Power Microscope Objectives, corrected Magnifiers, substitute enlarging Lenses, Eye-Piece Lenses, Macrophotography, Gadgets, Optical Instruments, etc.

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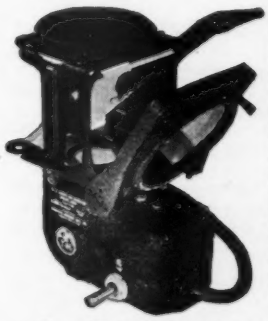
With Polarizing Variable Density Attachment



Can be used as Slide Viewer, or take it apart and you can get Polarizing Variable Density Attachment. Mangin Concave Mirror Reflector Plate, Metal Reticle, Window, Lamp Housing, Ring and Bead Sight. The Polarizing attachment alone is worth many times the price of entire unit. Consists of 2 Polarizing Filters mounted with small handle which rotates one around the other. May be used in Photography, Research, Experiments, as Light Dimmer, etc.
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REVERE 87 8mm CAMERA with F2.5 Lens	77.50
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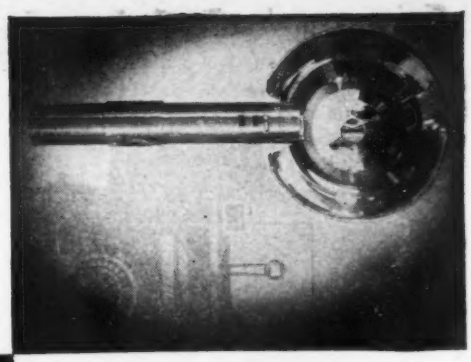

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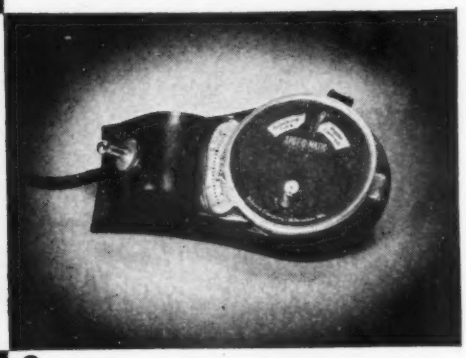

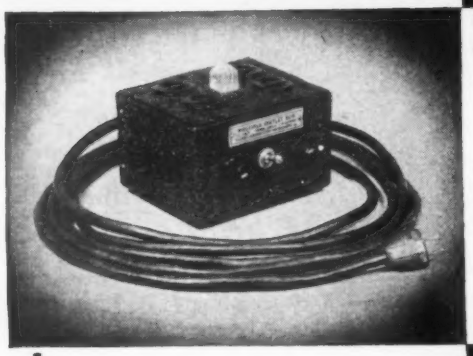

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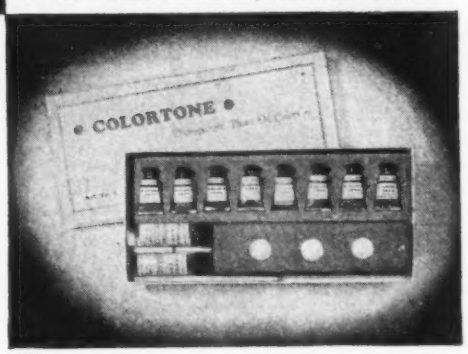

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Newton 4x5 Press and View, Less Lens	79.50
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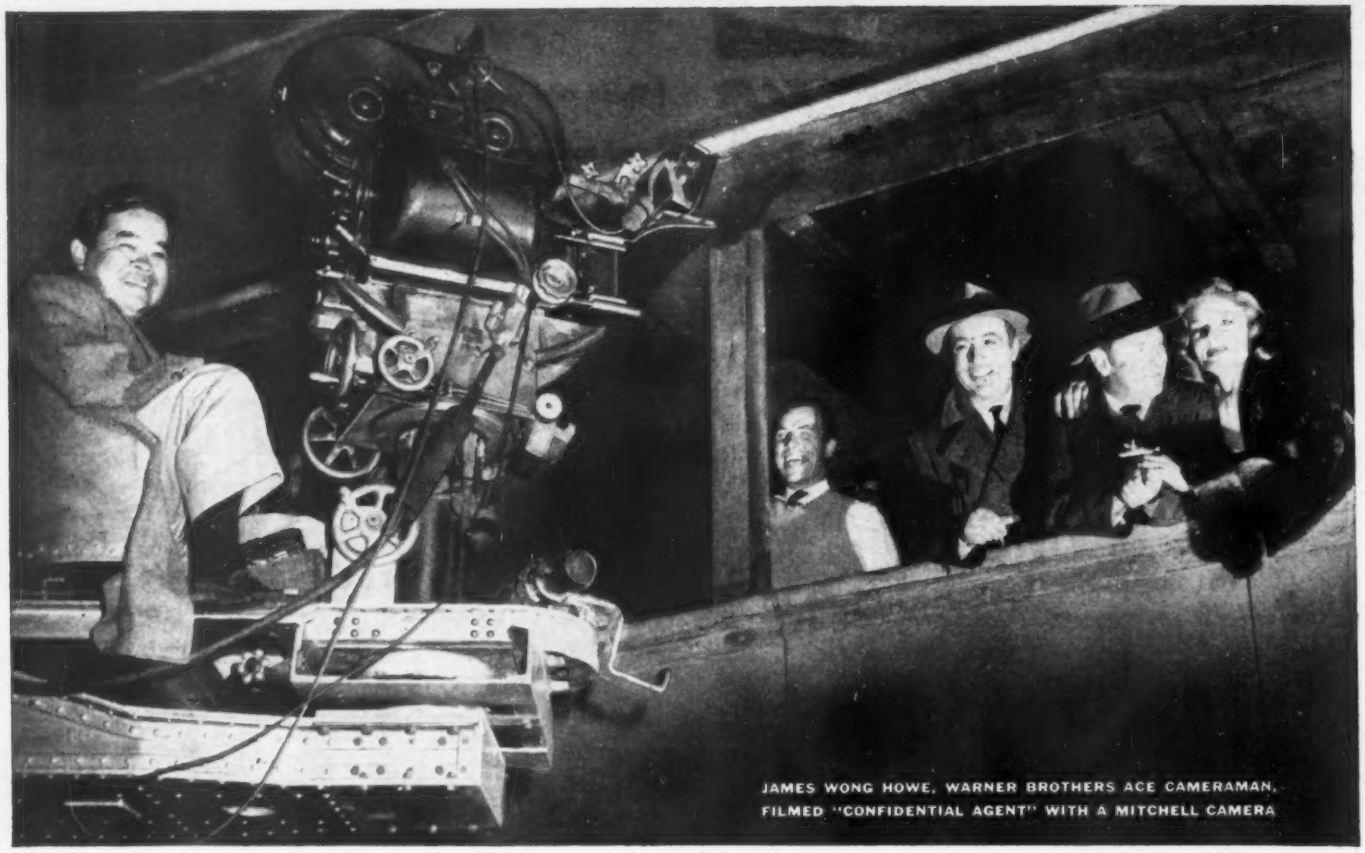

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Now in full production, the Mitchell 16 mm Professional Camera will soon be in the hands of 16 mm producers and cameramen. With it they will be able to reach the same high standards of technical perfection now prevalent in the 35 mm motion picture.

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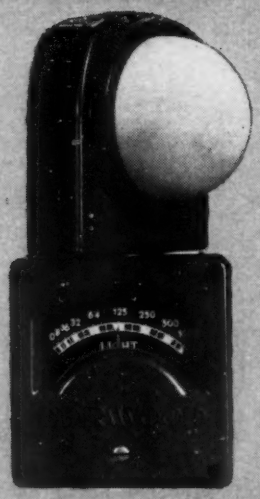

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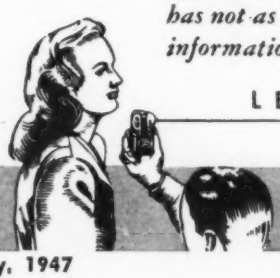

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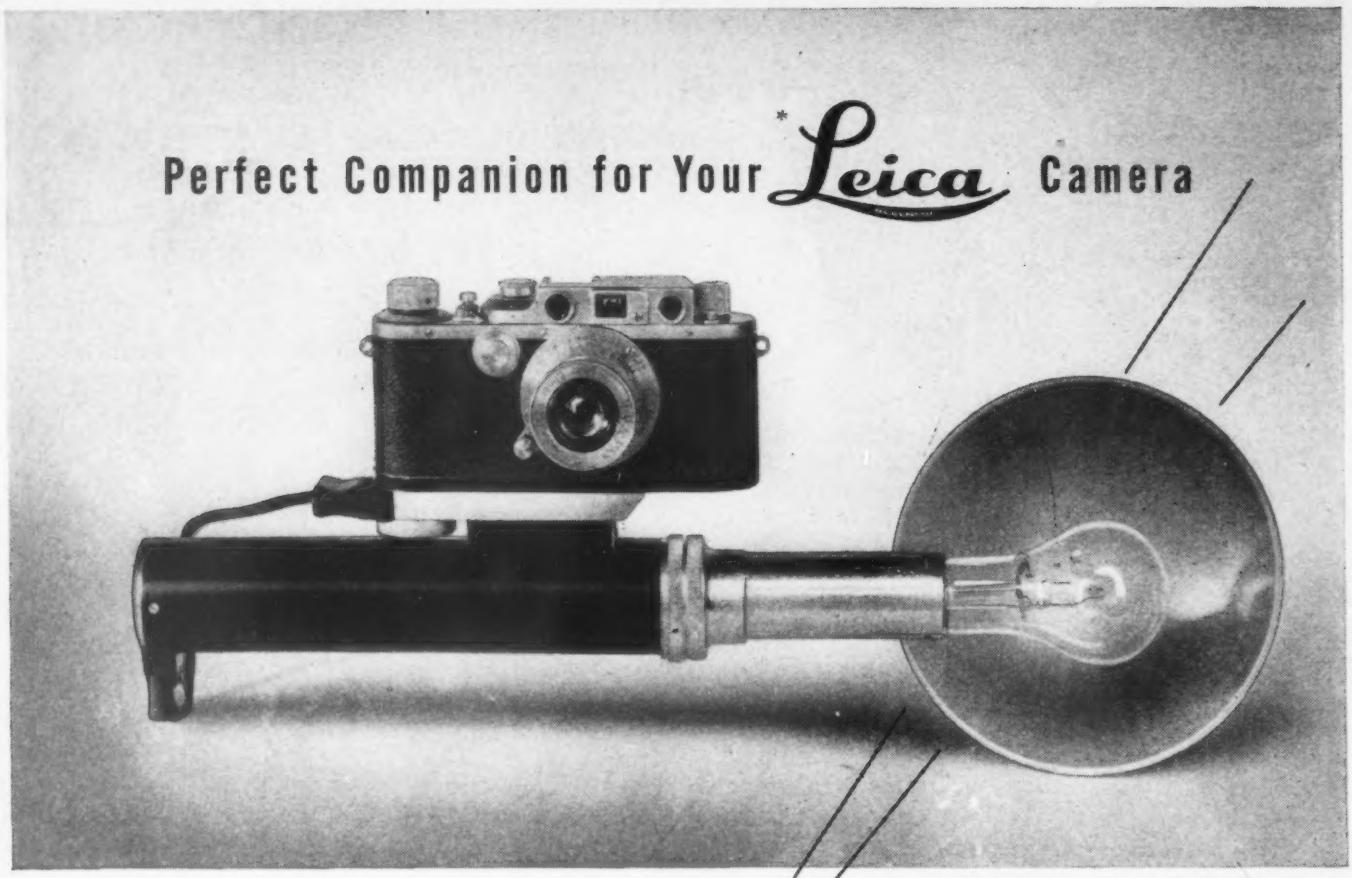

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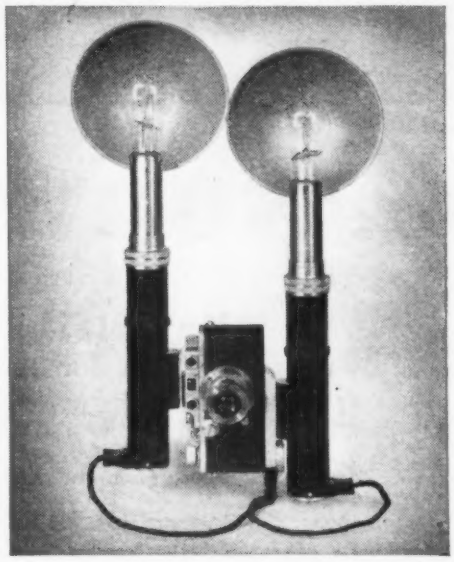

Two battery cases can be mounted directly on the camera for high speed flash work by means of an Accessories Clip Bracket.

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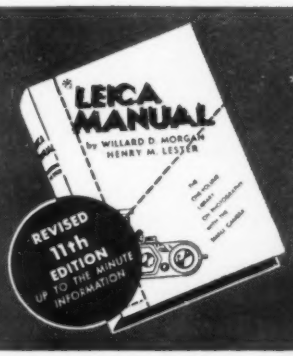

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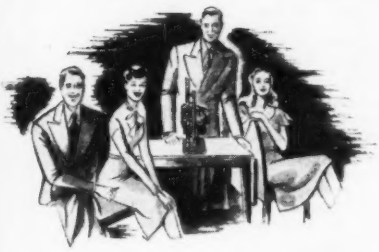

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4x5 PRESS CAMERA

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Amazingly light Printex for PRESS photography! This PRESS Camera is a new design developed from military aerial photography! Built for rugged and tough assignments!

Sturdy! Fast! Foolproof!

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- Heiland Flash synchronizer
- Six 4x5 Cut Film Holders

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Camera $79.50; Range Finder installed $45.00; 4x5 Holders, each $4.21; Lenses available: 6" F6.8 Goerz Dagor Compur Rapid $115.00; 6½ Ilex Paragon F4.5 Acme $85.00; 6½ Ilex Paragon F4.5 Synchro shutter $123.00; Proff. shade $8.75.

Camera also available in 2¼x3¼ size, $49.50 plus $5.75 tax.

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January's stock-taking time! We've even surprised ourselves at what we've uncovered in this annual inventory! Read the items for yourself—if there's anything you need—send your order immediately because quantities are limited in many instances.

CAMERAS—New

35mm Mercury II F2.7 coated, with eveready case $84.00
35mm Clarus F2.8 coupled Rgt., case $122.75
35mm Leicas, Contax, etc., write for list.
35mm Robot II F2 Biotar, latest, case $130.00
Imported folding cameras, uses 120 film F3.5 ..... $56.50
Imported folding cameras with F4.5 lens $45.40
(Case for above two cameras $4.00)
4x5 Korona View $45.60
5x7 Korona View $65.00
8x10 Korona View $70.00
(Write for list of lenses for Koronas)
5x7 Portrait Camera with dividing back $85.00
8x10 Portrait Camera with dividing back $169.00
Hanley Camera, uses 828 ..... $32.50
35mm Bosley $435.00

War Surplus

Aerial camera F8 with 15" Tele-Optar, case $180.00
16mm Mag. Camera F3 B & L $69.50

Lenses

2" F2.9 Hugo Meyer Trioplan bbl new $52.50
2" Schneider Xenar F4.5 for Leica enlarger, new $37.50
10.5 cm CZT F3.5 in synchro shutter, new $135.00
10.5 cm 2.8 Hugo Meyer Plasmat Compur Rimset, new $180.00
6" Goerz Dagor, Compur Rapid $115.00
7½ F7.5 Spec. Anastigmat, Universal shutter $39.50
7¼ F4 Verito Bbl. $40.00
21 cm 3.5 Xenar Universal shutter & bbl. $185.00
Turner Reich Convertible F6.8 8"14" 20" in Acme $152.00
Turner Reich Convertible F6.8 10½" 18" 24" Acme $186.00
Turner Reich Convertible F6.8 10½" 18" 24" synchro $219.00
19" B&L Tessar F6.3 coated bbl. $165.00

Special Lenses

B & L Protar Ser V 8x10 ..... $50.00
Wide Angle for Plaubel Makina F6.8 ..... $65.00
Carl Zeiss Quarz Anastigmat F4.5 12 cm Compur $120.00
12½" T. H. Cooke Telekinic for 4x5 Graphic with special focusing mount adapter for Cine Kodak, special $225.00

Films and Paper

4x5 film Portrait Pan 2 dz. pkg. speed 40 ..... $2.18
5x7 film Portrait Pan 2 dz. pkg. speed 40 ..... $3.20
½ doz. Kodachrome Daylight 4x5 April '45 dated $3.00
4x5 Infra Red 1 doz. ea. $1.43
8mm Ansco Color for Univex 8 ..... $2.25
8mm Ansco Color for Revere—BH—EK $3.70
16mm Super X, 100 feet $5.00
16mm Super XX, 50 ft. magazine $3.50
Filmpacks 3¼x4¼ Super XX, past date, tropically packed, ea. 70c
Printon 5" rolls, 250 feet $100.00
Printon, ½ gross 5x7 ..... $23.98
Printon, ½ gross 8x10 ..... $53.96
Opal G, L, D, gross lots 8x10 ..... $8.25

Palm Size Camera!

Sensational new Micro 16 ..... $29.50
Films, 12 exp. incl. dev. & enlarging each $1.00

CAMERAS—Used

Plaubel Makina with range finder synch, for flash with gun FPA $295.00
Plaubel Makina F2.9, excellent condition $120.00
9x12 Goerz dbl. ext. with 6½ Dagor FPA, holders, case $99.00
3¼x4¼ Graflex B Ross 3.5 ..... $120.00
3¼x4¼ Graflex D with B & L Tessar synch, with gun acc. $135.00
5x7 Press Graflex, 8¼ Cooke F5.6 ..... $135.00

★ VP Erneman FP focalplane shutter F1.8 case acc. $150.00

Holders

2¼x3¼ Cut Film Holders for Graphic (limit, 24 ea. order) $4.00
3¼x4¼ Cut Film Holders for Graphic $4.08
4x5 Cut Film Holders for Graphic $4.21
5x7 Cut Film Holders for Graphic $4.40

★ Rollei Heidoscope F4.5 Tessar, magazine FPA, case $300.00

Recent Books

Natural Color Photography $1.50
Professional Photography for Profit $5.00
Photolab Index $8.00
(Deluxe edition ..... $14.00)

★ New Photo Eye electronic device for multiple flash, Heiland Research $51.50

★ Densitometer Marshall $63.50
Curtis Color Printer with lens and voltage reg. $217.00

★ Leica Polascreen for Summar Elmar, Hektor $31.92
Leica Polascreen for Summitar Xenon $33.92
Zeiss Polascreen for Contax with viewer $55.00
Summitar shade $15.05

Miscellaneous

EK 16mm Sound Kodascope $360.90
4x5 Printex condensor enlg. $163.00
Leitz Focomat 1B $168.00
German made Autofocus enlarger, 2¼x2¼ with F4.5 ..... $150.00
Albert Automatic easels $16.50
35mm Kodachrome adapter A for Prec. enlarger and Recomar $31.20
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Focusing finder for Mag. 16 EK $23.25
Lens ext. tube outfit for Mag. 8 $33.20
Lens ext. tube outfit for Mag. 16 $36.60
Supplementary lens for W mount $10.00
Close rgf. & vf. for Ektra $53.15
Flashgun for Ektra $23.25
Bayonet shade for Rolleiflex or Rolleicord $6.99
Twin lens caps for Rolleiflex or Rolleicord $2.50

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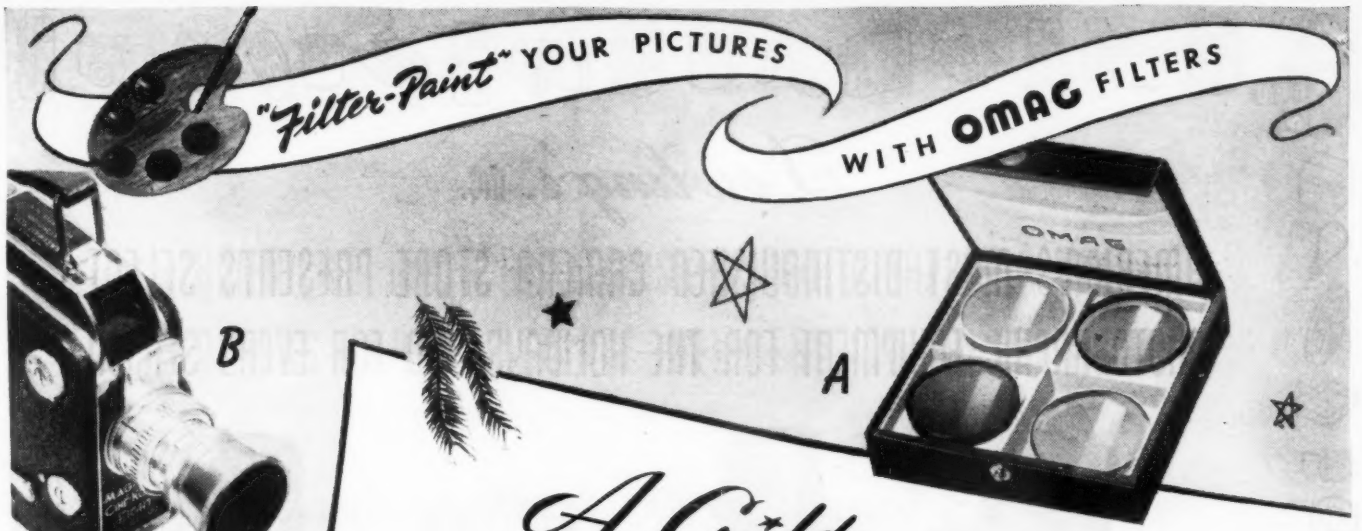

A Gift... to make Holidays Happier and Pictures Better!

An Omag Filter kit is a gift that will say "Merry Christmas" all year 'round! For with the correct Omag Filter slipped over the camera lens, pictures at this gay holiday time and the whole year through are sure to be more beautiful than ever before! No gift could be more welcome.

A **Deluxe Series Black-and-White Kits:** Containing medium yellow, medium red, medium orange and light green filters.
Series V—$10.50; VI—$12.50; VII—$25.50

Deluxe Series Color Kits: Containing ChromA, ChromeHaze, ChromeFlash and ChromeBlue Filters.
Series V—$11.50; VI—$13.75; VII—$28.50

B **215 Series Sunshade Filter Kits:** Each kit includes standard disc assortment of 3 filters, plus a portrait lens and a sunshade filter holder.
Black-and-White Kit — $9.47* Color Kit — $10.07*
Individual standard disc assortments: Black-and-White — $4.35 (Individual sunshades — $3.68* Color — $4.95)

C **Universal Black-and-White or Color Kits:** Kit includes four filter discs and an interchangeable filter mount.

Size	Black-and-White*	Color*
27mm (slip-on)	$ 9.10	$10.10
29mm (slip-on)	10.19	11.19
32mm (slip-on)	10.53	11.53
33mm (bayonet)	12.75	14.00
36mm (slip-on)	12.44	13.69

Size	Black-and-White*	Color*
37mm (slip-on)	$12.50	$13.75
37/39mm (slip-on)	14.46	15.71
40.5mm (screw-in)	14.78	16.03
42mm (slip-on)	14.46	15.71

D **Imperial Slip-On Sunshades:** For interchangeable filter mount supplied with the Universal Filter Kit.
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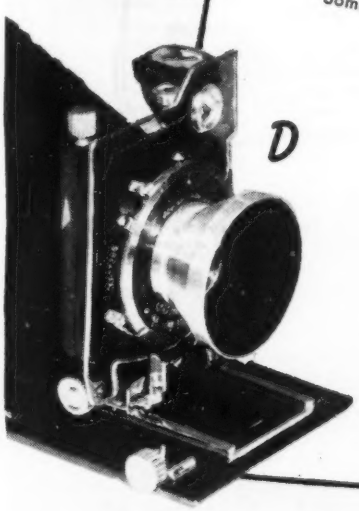

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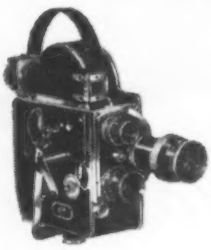

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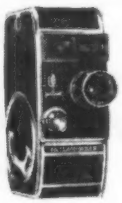

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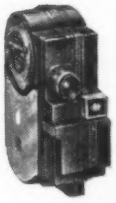
35mm Still Camera F:2.7 lens; shutter speeds to 1/1000th Second..... ...**$82.90**



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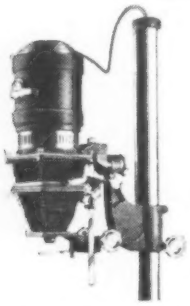
Double 8mm Movie Camera. Footage counter; focal plane shutter. With F:3.5 lens **$51.90**



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127	$ .28
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CHARCOAL BLACK is Available in one contrast—medium —six surfaces as follows:

Type B . . . Sketching, White, Medium Weight
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Type D . . . Rough Drawing, White, Medium Weight
Type E . . . Sketching, Ivory, Medium Weight
Type F . . . Opaline Parchment, White, Extra Thin
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Charcoal Ember ...the newest member of the Charcoal family ... a warm chlorobromide emulsion coated in a special way to retain the characteristics of fine artists' paper. Moderate speed ... slow enough to give complete print control, fast enough to make exposures reasonably short. The color, the warmth, are under control of the photographer at all times. Because of its excellent latitude, charcoal Ember may be used with a variety of negatives.

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Type D . . . Rough Drawing, same as Charcoal Black D
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14 x 17	4.55	25.20
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Charcoal Black				Charcoal Ember			
Type	Size	Dozen	Half Dozen	Type	Size	Dozen	Half Gross

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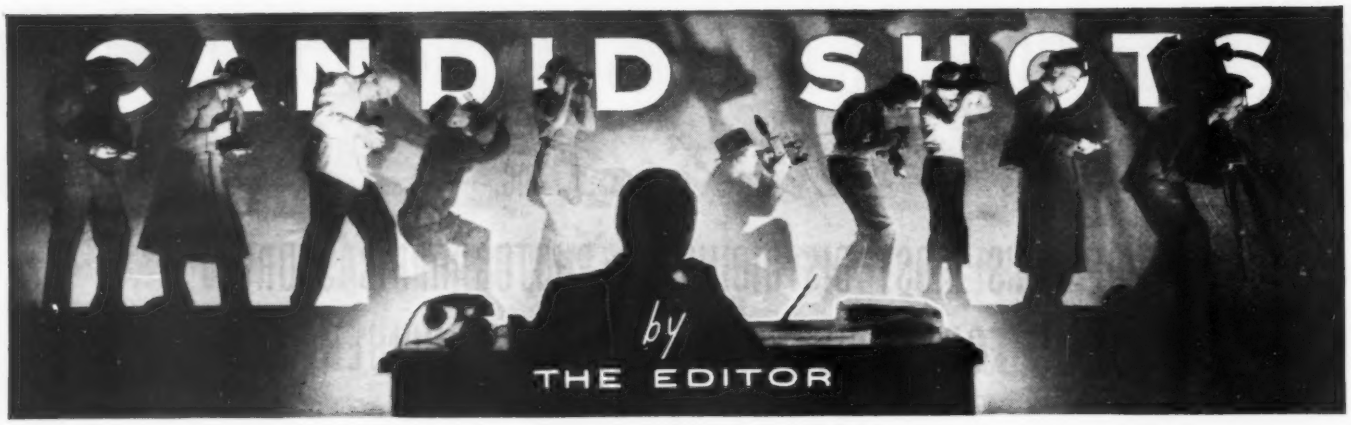

WITH the January issue of this magazine come thoughts of a new year, a new cycle of seasons, fresh opportunities for fine pictures, a chance to capitalize on things photographic we learned during the past twelve months, fresh resolutions to carry out picture projects long delayed. Though Christmas has not yet come, we want to be the first to extend to you and all photographers everywhere our greetings and sincere best wishes for the New Year. The days of shortages are on the wane, and new cameras, accessories, and film are appearing on the dealers' shelves. We're entering a new era in photography; watch its progress in 1947.

HAVE you ever visited the studio of a professional photographer? If so, you no doubt were impressed with the outlay of fine camera and lighting equipment, sets, props, and other paraphernalia. And if you had the good fortune to witness the shooting of a commercial setup and ask a few questions, you probably picked up some useful ideas and tricks that you could employ in your own work. In this issue Bruce Downes takes you on a picture tour through the world's largest studio, explaining each step in the journey from reception room to finishing room. So whether or not you've ever had a similar experience, you won't want to miss this trip. There's much to see and much to learn.

The camera is constantly gaining more popularity among artists. John Groth, whose war book *Studio: Europe* brought wide acclaim, considers it "an extra tool . . . an extra arm." How he used his camera in Europe to make photographs as a source of reference for his drawings is told in the story on page 80.

JUST a coincidence: A recent letter from Reader Ron Hart of Alhambra, California, contained a photographic copy of an excellent drawing of a skull. Said Hart, "Enclosed is a picture of a charcoal drawing I made from a photo by De Diennes in the November, 1946, issue. I find your magazine a great help as reference in my art work. . . . The days when artists used to sit and sketch the actual subject, especially street scenes, is a thing of the past."

AMATEUR photography still has its best days ahead. One very important event marking the post-war trend recently took place in Rochester, New York, where more than a thousand photographers, members of the Photographic Society of America, set a numerical record for attendance at a PSA convention. It was the Society's first get-together since the war, and enthusiasm ran at a new high. There was no doubt that members were imbued with a fresh, post-war vitality. The crowded program provided by the committee kept everyone busy. There were general and technical papers to hear and the big International Exhibition to see, not to mention trade demonstrations, committee meetings, and field trips to the large manufacturing plants in this capital of photography. These amateur camera fans who had gathered from coast to coast, from Canada, even from Mexico, made the most of every waking moment.

THE big news at the convention was Captain Edward Steichen's courageous speech at the banquet, in which the dean of American photographers challenged the pictorialists to wake up and cease doing the same work over and over again year after year. Steichen scored the you-pat-me-on-the-back-and-I'll-pat-you-on-the-back practice of salon groups. He deplored "the endless repetition" which he said led to "a certain inanity," and then proceeded to describe an idealized mural, to be called "Image of America," which he hopes to do for the Museum of Modern Art. This mural would contain the heavens, its constellations and the Milky Way; American farmlands, cities, towns, industries; people at work and at play. After describing this picture, Steichen exhorted the assembled photographers to join in the project. "Let's photograph humanity," he said. "Let's stop quibbling about whether it's going to be a pictorial or a documentary. Let's forget the interminable talk about points of interest and "S" curves. Let's call it the curve of photography!

"In another ten years," he continued, "if we do our job right, we'll be teaching photography in all the schools of America. Then we will become a nation of artists the like of which we have never known before.

"It's your project to photograph America," he concluded. "We've got a responsibility as photographers. Photography is the only universal language we have. Let's go to work with it!"

That's a challenge for every one of us who owns a camera. It's a challenge to PSA, to every council, and to every individual camera club to initiate picture-taking projects that will give amateur photography a sound purpose in addition to its accepted uses as an art medium and for making personal and family records.

—*Frank Fenner, Jr.*

Popular Photography — Darwin Lewis

"Arthur took this picture of a public park in Rio . . . and this is a quaint cafe in Istanbul!"

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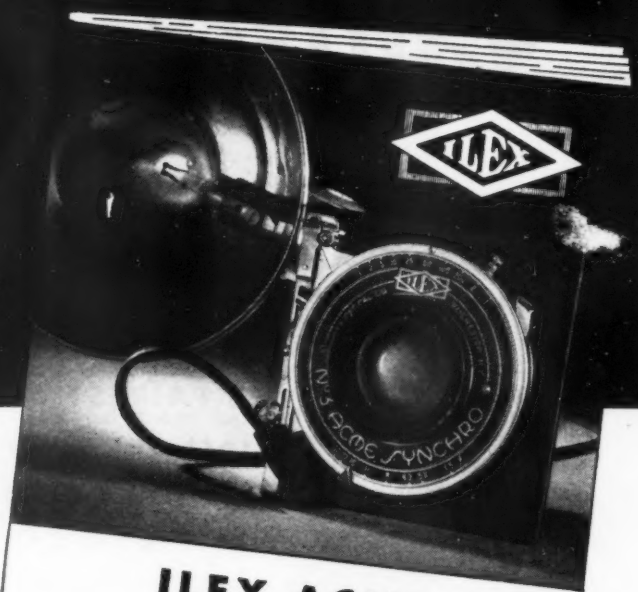

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A TRIP THROUGH

Amateurs will learn much by joining Dorothy on this photographic tour of the world's largest commercial studio

By BRUCE DOWNES

Photographs by Walter Steinhard

PHOTOGRAPHY, no one at this late date need be told, is big business, and in no single sphere is it so picturesquely "big" as in the fantastic world of commercial illustrative studios where commerce and camera consort to beguile the buying public. In the studios, which have sprung up during the past three decades, are spawned the slick advertising pictures that adorn the nation's billboards, store windows, car cards, and magazines. These are incredible theaters of operation where carpenters, painters, electricians, photographers, and beautiful models combine to produce pictures costing anywhere from fifty to a couple of thousand dollars each.

One building in New York City alone—480 Lexington Avenue, also known as Grand Central Palace—houses forty-odd commercial photographic studios and is often referred to as "Hollywood on the Hudson." An apt descriptive phrase, indeed, for the commercial studio has aped the West Coast cinema factories in more ways that one. Both are concerned with a synthetic product—artfully fabricated imitations of life complete with self-contained, wired solar systems. The only essential difference is that where in Hol-

Dorothy is overwhelmed as she enters studio. She brought her 2¼x3¼ roll-film camera, complete with tripod.

This is the luxurious reception room of the Pagano Studios, once a millionaires' club. Bert (in white shirt, center) and Guy (seated, right) Pagano are interviewing models. This is the room that started Dorothy Witkin, amateur photographer, who accompanied the author on this story, on her starry-eyed trip through this photographic wonderland.

Inside studio Dorothy is taken in hand by Bert Pagano, who explains the functions of overhead blackout curtain.

PAGANOLAND

The immensity of the Pagano studio is apparent here as seven different setups are in process of being photographed. At center left Henry Bluestone, chief photographer (in beret and smock), is getting ready to shoot an operating room scene. Barn at rear conceals carpenter and machine shops, and low brick bungalow houses film, paper, and chemical supply. Gable of white shingle home is part of art department. In such studios as this are spawned the slick advertising photographs that adorn the nation's billboards, store windows, and magazines.

Casting Director Barbara Foley enters photo assignment for "Modern Romances" in appointment book.

Illustrations for story, "The Deepest Love," are here being cast. Bert Pagano holds artist rough while Leigh Lucas, sales manager, Catherine Murphy, stylist-shopper, discuss models. Pictures to be made on Kodachrome.

Casting is complete; two direct phones to Powers and Conover agencies give Miss Foley immediate access to the world's largest supply of models.

Shooting day arrives and Gloria Jayne, in role of a jealous girl, has legs made up by Marcella Boland.

Models on set, David Howard, gallery crew boss (right), and assistant place daisies among grass in foreground. Model Andrea Mann (standing) was hired for her shapely legs because only they would show.

Dorothy, with her camera on tripod, watches as Bluestone directs models. Note four 2,000-watt flood fill-ins to keep contrast down for Kodachrome.

lywood the performance is staged with actors for sound cameras, the commercial photographic plants are concerned with immobile models in mute creations for still cameras.

Otherwise things are pretty much of a piece. The commercial studios make use of lighting apparatus originally designed for Hollywood, and their construction crews fabricate imitations of anything from bathtubs to oceans, if on a smaller scale. Relative to, say, portrait studios, commercial studios are really big both in size and business volume. But for sheer physical dimensions and facilities the Pagano Studio on East 65th Street hard by the East River is today the apotheosis of commercial photography.

The very name, Pagano, sounds pachydermic, and huge it is in any man's language. Multiply an amateur's dream of cameras, lights, beautiful models, and gadgets by something like fifty and you have an approximation of this gigantic emporium of commercial photography, which out-booms and out-spots any average five or six big-time commercial studios combined. It is in fact the largest in the world devoted to the business of glorifying the products and messages, true or false, of American business—all the way from brassieres to locomotives.

(In covering this story Bruce Downes took along a typical amateur photographer to act as Alice in this photographic wonderland. She is 22-year-old Dorothy Witkin, of New Hyde Park, L. I., who works in the art department of Life *magazine, studied photography with the late J. Ghislain Lootens, noted teacher, and spends much of her spare time making pictures. She brought an old Agfa 2¼x3¼ roll film camera and tripod with her and was immediately enchanted. Entering the lush reception room she doubtless expected to see the Cheshire cat near the fireplace. She saw instead several models lounging about and a battery of lights in one corner being prepared for a fur coat fashion shot as a part of the day's full schedule of picture-taking.)*

Run by the brothers, Bert and Guy Pagano, the studio occupies what in 1931 was built, at a cost of $1,000,000, as an out-of-this-world clubhouse by seven wealthy men headed by Marshall Field and Richard Hoyt. Called *The Court House,* this building housed the biggest indoor tennis court in New York, a swimming pool, squash courts, and a tremendous double-storied, wood-panelled sumptuously furnished reception room. The war put an end to such frivol. The club was dissolved in 1943 and the Paganos rented the place, later buying it. The tennis court, with its corrugated glass roof, measuring 60 feet wide, 125 feet long and 45 feet high, now houses the biggest commercial studio in the world. The swimming pool has been dehydrated into a storage room and the squash courts have become darkrooms. All the remainder—the innumerable smaller rooms, alcoves, balconies, etc.—have been put to the uses of the ubiquitous camera, the graven image before which all sacrifices are made.

Although the Paganos are secretive about the volume of business done, which in dollars and cents is the measure of business stature, a few statistics will serve to substantiate its "bigness." The studio, for instance, employs 87 people, pays out over $4,000 a year for electric power consumed, and is the largest single user of professional models in New York. An average of 125 models pose for Pagano cameras each week and its total average outlay in model fees runs to around $80,000 annually, most of which is reimbursed by clients.

Amateur photographers who yearn for a couple of simple spotlights can appreciate this wonderland magnitude when told that the Pagano Studio boasts 69 assorted pieces of lighting equipment ranging from several small 200-watt Bardwell & McAllister Dinky-Inky spots to a tremendous high intensity arc spot capable of spewing forth 20,000 watts of light. In between is an array of lights that includes Kegs, movie floods, Cooper Hewitt

lamps, 10,000-watt mazda floods, semi-automatic arc spots, Johnson Ventlites, a half dozen 2,000-watt boom lights, and a variety of smaller spots and floods. This battery of artificial light draws its energy from 1,800 amperes of alternating current and 400 amps of direct current by means of over 5,000 linear feet of cable. Six spider boxes act as distributing terminals from the main lines.

(Dorothy walked through a narrow passageway and found herself in the casting room which is separated from the big studio by a large glass window. Glancing at several beautiful models awaiting an interview, she turned toward the studio, gasped, and almost dropped her tripod. Recovering, she was introduced to Bert Pagano who took her into the huge skylighted converted tennis court. She felt like Alice in her shrinking scene. The small tripod in her hand felt like a toothpick in the presence of the big Saltzman camera stands that towered twelve feet overhead. In one corner she saw carpenters building a wall and shelves for a drugstore picture. In the center a battery of big lights was beating down on a model posing for a fashion shot. In another section Selene Mahri, one of the most beautiful and highly paid models in America, was seated at a dressing table in an evening gown against a makeshift drapery background. And marvel of marvels, Dorothy was able to set up her camera and make a shot of Miss Mahri! With Plus X film in her camera, she made her exposure with camera on tripod [guessing distance for scale focusing] at 1/25 and f 5.6.)

The five staff photographers, headed by photographic wizard Henry Bluestone, who is also executive vice-president of the company, have access to seventeen cameras ranging from the most used 8x10 studio jobs down to 4x5 Speed Graphics and Graflexes. These cameras, for which some twenty lenses of varying focal lengths from 5½-inch Ektars to a 21-inch Turner Reich convertible protar are available, are supported by four studio tripods, six portable tripods for on-location jobs, and three giant Saltzman camera stands.

But this bald inventory does not quite complete the picture. The big daylighted studio is an entrancing sight to behold. It is, indeed, a small imitation of Hollywood without Hollywood's fabulous extravagance. The Paganos merit praise for utilitarian ingenuity, for not only does this studio contain such impressive structures as a suburban home, a low red brick cottage, and a barn complete with hayloft and hay, but all of them serve dual purposes as scenic backgrounds and functional areas. These facades are not merely creations on canvas by scene painters, but actual structures built of brick or wood. The white brick suburban home is permanent and houses part of the art department. The red brick cottage, with its Dutch colonial double door, contains the film, paper, and chemical storeroom, and the barn conceals a lumber yard, carpenter, and machine shops.

Every nook and corner of this huge plant is used or will be used at one time or another. The magnificent wood-

Pagano's employees and executives often are pressed into service as models. Leigh Lucas, sales manager, plays the role of the concert pianist in this Pagano fashion shot made for the American Bemberg Company. The model is Dana Jenney. The Pagano layout is the largest commercial studio in the world; it employs 87 persons, uses about 125 models each week, and pays about $80,000 annually for model fees.

This Christmas party picture was made in one corner of the Pagano reception room for Kresge's Newark, N. J., department store's Christmas promotion. Every cranny of the huge plant is used at one time or another in picture-making. The fireplace in the reception room, for instance, has served as background for innumerable pictures, and this wrought-iron staircase adds atmosphere to fashion and home settings.

Here is a typical story illustration made by Pagano for "Modern Romances." While many such shots are made on location, oftentimes they are made in the studio to get around the photographer's bugaboo of bad weather. Such outdoor sets can be created in short order. Tons of sand are kept on hand which, with the aid of other props, produce convincing fabricated scenes.

Dorothy had a wonderful time watching work being done in the darkrooms. Here she looks over an easel while Joseph Ferrucci explains the operation of a big 8x10 Saltzman enlarger.

panelled reception room, once the scene of swank parties, although still furnished sumptuously, is in almost constant servitude to the cameras. The fireplace has served as background for many illustrations and the two wrought iron staircases, beautifully panelled doors and walls are endlessly useful as backgrounds for anything from fashion shots to elaborate ballroom scenes. The lush private office of the Pagano brothers on the balcony is periodically invaded by the photographers. Even employees and executives are pressed into service as models from time to time. Leigh Lucas, the suave, continental sales manager and vice-president, for instance, posed as a drawing room Rachmaninov for a recent national advertisement.

The flat roof over part of the half-block square building was recently converted into an outdoor studio complete with simulated concrete patio, thus eliminating the necessity of going out on location for some types of jobs. An on-location job requires the use of a photographer, two assistants, and a truckload of equipment. With the big reception room, the outdoor studio, the enormous main glass-roofed studio, and the two smaller ones,

A typical Pagano fashion shot. The suit and coat are being modeled by Arlene Dalhman. At almost any time photographers will be found making fashion shots in odd corners of the studio or on the roof. Bert Pagano has discovered and developed many models. When he finds one he likes he puts her on his staff at a salary, trains her, and puts her to work.

the Pagano plant is roughly equivalent to eight ordinary top-flight studios. This great physical capacity coupled with the doubling in brass of its parts make the studio almost completely self-contained. Although on-location shots are fairly frequent, almost any picture can be made indoors, thus defeating the photographer's biggest bugaboo—the weather. The big high-intensity arc lamp, a monstrous generator of radiant energy, serves as the studio sun and is relatively as powerful as the sun itself making possible black-and-white exposures as fast as 1/100 second. An outdoor setting can be created at the drop of a hat. Several tons of sand are kept in storage, which, with a big portable sky cyclorama, boat hulls, pilings, nets, seaweed, and big fans for breeze, produce convincing beach scenes whose fabrication defies detection.

(Dorothy wandered around this wonderland having a wonderful time asking questions and taking pictures. She learned a lot. She had never seen a high intensity arc spot, and the huge 20,000-watt contraption mounted on an all-metal base containing a large transformer, looked to her like something that would split atoms. She climbed up on it and swung the spot around, surprised at the ease with which it could be maneuvered. She was told that the light from it was relatively as strong as the sun, and she borrowed a Weston exposure meter to see. It showed a reading of the reflected light of 200, which is about the same as the sun in winter. In her wanderings she looked in the door of the red brick building and beheld the largest collection of films, chemicals, and photographic papers she had ever seen—larger than anything she had seen in camera stores.)

Elsewhere, in storage rooms, in odd corners and hung on walls are a variety of backgrounds and props. There is in fact everything *and* the kitchen sink.

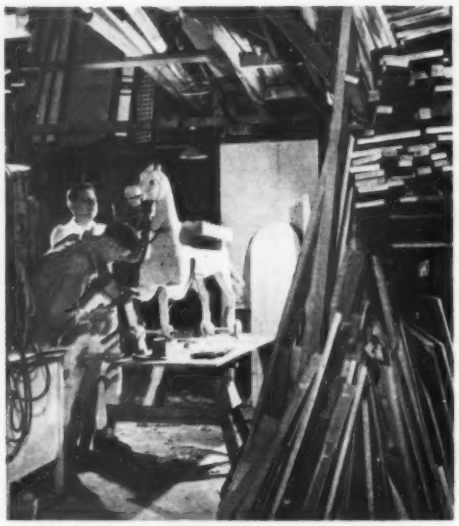
In the washing room Dorothy watches Lincoln Highton place fixed prints in the wooden washer. Opening in the wall closes by means of a light-tight sliding door. Prints are given first wash, then get final bath in second tank (foreground).

Walter Luckert explains the operation of a big drum dryer. Wet prints are fed in one side and are delivered dry at the other end. Two dryers are in constant use—one for proofs, one for final prints.

Seymour Printz (no fooling!) Pagano darkroom boss, sorts a part of a day's print output. Each job is numbered to co-incide with numbers on negatives.

THROUGH THE GROUNDGLASS . . . A TRIP TO PAGANO'S PHOTOGRAPHIC WONDERLAND

Pat Keeley shows Dorothy how to maneuver the huge 20,000-watt arc spotlight. The light, mounted on a heavy 12-foot steel structure, is relatively as powerful as the sun.



Carpenter shop is housed in the studio barn. Here sets are cut and assembled as fast as occasion may require. Men are shown at work remodelling a caroussel horse for an advertising illustration.

Dorothy learned much. Here Bluestone explains how pictures are shot to fit a layout. Tracing of the layout is taped to groundglass. Image of models is composed to coincide in placement and dimensions.

Marcelle Boland, wardrobe chief, fits Model Dolores Parker. Margaret Hosking (rear) presses a garment.

Many fashion shots are made on Pagano roof, eliminating expensive on-location jaunts. A color shot is being made here.

Small setups are photographed too in the immensity of the studio. Here three synchronized speedlights freeze action.

Dorothy shoots a picture during a tense moment. Bluestone (in beret) has cable release in left hand an instant before an exposure, as Dave Howard, camera crew boss, looks on.

Bluestone sets diaphragm of Dorothy's camera to suit lighting conditions. She had no meter, thus had to rely on his help. Bluestone took time out frequently to explain points of interest to her.

This is one of the pictures Dorothy took in her day's adventure in Paganoland. It is of Selene Mahri posing for a Prince Matchabelli perfume ad. She exposed 1/25 second at f 5.6 on Plus X-film.

There are a number of sinks, bathtubs, police traffic signs, day beds, barrels, merry-go-round horses, furniture, a snow man, bird cages, artificial flowers, palms, ferns, paintings, mirrors, a buggy suspended from the ceiling, a straw man, farm implements, street lamps, lanterns, fireplaces, platforms, sets of stairs, statues, automobile steering wheels, a variety of portable facades, and so on. And what isn't already there the carpenters will create—or Catherine Murphy, the studio's staff stylist and shopper, will obtain at once come hell or high water.

And what comes out of this photographic wonderland, this slice of Hollywood on the East River? Do all these facilities combine to give birth to masterpieces of the photographic art? Hardly. The product is custom made to the measure of advertising agency and magazine art directors. It is a sharp, slick product —photographs designed to illustrate the ideas of copywriters, to catch and entrance the eye of the magazine reader, the motorist, or the passerby. The commercial illustrative photographer is successful to the extent to which he satisfies his clients. He is not in the business of creating works of art, but in realizing in black-and-white or color photographs the ideas presented to him, usually in the form of art directors' layouts and rough sketches. His value lies chiefly in his ability to translate artists' sketches into photographic realities.

This involves a high degree of ingenuity and imagination especially when the artist, as is often the case, allows his imagination to run wild and to ignore photographic practicality. You can't for instance trifle with perspective with a photographic lens, but artists do it all the time and get away with it. And when they do the photographer has a problem in something more akin to magic than optics. It is quite common, for instance, for an artist to make a sketch showing two or more figures, one in the near foreground and one farther back with the head of the latter higher than the one in the foreground. This is an impossibility of which many artists seem blithely unaware. There is a law of diminishing perspective by which figures in the background appear *smaller* than those in the foreground and so cannot be taller. If the art director insists upon flouting such natural laws, as he often does, it is necessary to place the background figure on a platform of some sort and sometimes to conceal the fact that there is such a platform, thus faking the perspective.

(Dorothy watched the proceedings and learned something of the commercial photographers' problems. There was one setup of an elaborate kitchen with a window overlooking a moonlit sky, and Dorothy was surprised to see how far in front of this background the model was placed. The distance was far greater than the width of a normal kitchen from wall to wall. Henry Bluestone explained that this was necessary in order to get the complete kitchen background into range of the lens. She was amused, too, when one of the camera crew placed a heavy-based stand behind the model to steady her during the 3-second color exposure. She realized that the old-fashioned head-clamp was not yet as obsolete as she had thought. When the photographer counted his seconds by saying "Steady still, Steady still, Steady still," she exclaimed: "That's the way I do it, too, only I say "One second, two seconds, three seconds." The steady-still formula is better since it also keeps the model informed as to how long to hold the pose.)

With such restrictions placed upon them the product of commercial photographers must often be stilted and glazed with phoniness. Such photographs, by reason of the exigencies of product emphasis and layout limitations, can seldom get free enough from practical encumbrances to come even close to that indefinable thing called "art." Even true spontaniety is rare as it must inevitably be in the studio atmosphere where blatant artifice impinges so forcefully upon the sensibilities of all concerned.

It is generally true that the commercial photographer does his best work when allowed to create his own pictures to illustrate an idea. How can he function at his best when forced to adhere rigidly to an artist's sketch, especially when he does not like the artist's pictorial idea? He can't—which is why the amateur can (and sometimes does) turn out better pictures with a minimum of equipment. The amateur can work with complete

(*Continued on page* 140)

The steps of this stairway have been constantly worn by the unending tread of thousands of glamorous models. Selene Mahri, one of the most famous of the current crop of professional beauties, arrives with her shoulder bag and ascends the steps to her dressing room.

Selene descends, dressed for a perfume ad illustration (see picture lower right, opposite page). She has not changed shoes nor donned hose because the picture will not include feet. Selene, a top-rank model, gets $40 an hour.

The ABC's of ENLARGING

Photographs and Text
By JOSEPH FOLDES

1 By vignetting you can transform many a good informal picture into a finished portrait. In this example the author used it to remove the confusing background details from his original picture (above), concentrating interest on the subject.

MANY amateur photographers stop in front of show-windows of professionals one time or another wondering how to capture that "professional" look with their own prints. Well, vignetting is one sure way to do it.

Vignetting is just a fancy word; don't let it scare you. The idea is familiar to you already since you learned how to burn in through a hole in a cardboard. [*See page 43, Nov., 1946 issue.*—Ed.] In this process you just print the chosen part of your negative through a hole in a cardboard. To be a little more exact, vignetting is the procedure by which you eliminate part or parts of the projected image by holding an opaque object between the lens and enlarging paper, so allowing the light to reach the paper only at chosen parts—the ones you want to show in your final print.

There are countless possibilities for improving your prints by vignetting, but they all can be grouped in two classes—straight vignetting and corrective vignetting. Straight vignetting is used when you have taken your picture with the thought that it will be vignetted. Corrective vignetting is employed when your negative, if printed straight, would reveal details which you do not want to show. (These may be other people in the picture, confusing background, etc.) Cropping would be one way to correct that, but it is not always practical. By vignetting you can print any part of any negative separately. Both straight and corrective vignetting require the same technique, so from now on we need not mention them separately. Vignetting has its own technique, which is rather simple, but we have to learn and understand it to be able to make the best use of it.

The tool for vignetting is a piece of opaque cardboard (it should be about the

Vignetting, planned in advance or used as a corrective measure, gives portraits a professional touch. Here is how it is done

2 It is important to have the hole in the vignetter the right size, and to hold it the right distance from the paper. If hole is too small, or card is too low, edges of the image are cut off.

3 The right balance in the size of the vignetter aperture and its height has been maintained here. Movement of the vignetter also plays a big part in blending in the image of the subject.

4 If hole is too large, or vignetter is held too high, a ring like this is formed around the head. Remedy for this difficulty is to use a smaller hole or move the vignetter down a bit.

5 Correct height for holding vignetter is demonstrated here. This one is the type available in photo stores, with an adjustable aperture that you can shape to fit the photo you wish to print.

6 This is the movement used to blend edges of the vignette. Starting at the lower position, the vignetter is slowly raised and lowered during the exposure, and rotated at the same time.

7 If the oval opening of the vignetter includes a part of the negative you do not wish to print, you can shield the paper from this portion of the image by using your free hand as shown above.

same size as the print being made) into which we cut the hole necessary for the particular vignetting job to be done; or a "vignetter" made for the purpose with a hole which can be adjusted for size and the shape that a given picture may require.

Let us now take an example. In Figure 1 is a picture of a girl sitting in the studio with rather disturbing background. To make an acceptable portrait it is necessary to print only the head, which is done easily by vignetting to obtain the result shown beside the original picture. The procedure is the following: We put the negative into the enlarger. In doing this it is extremely important that we place a mask around the negative to cut out the stray light which might be caused by the negative being slightly smaller than the negative carrier. When we have our negative in the enlarger properly masked (without light escaping around it), we turn on the enlarger lamp and project the picture onto a piece of white paper that has been placed on the easel.

To make the composition, we hold the cardboard with the hole (or the vignetter) between the lens and paper and allow only the wanted part (the head in this case) to be projected through the hole. Looking at this projected image, we adjust the enlarger to get the head-size we want and adjust the easel to get the head into the proper position. After focusing and stopping down somewhat we are ready to proceed. When vignetting, we do not stop down too far. Stopping down beyond halfway (that is halfway between the largest and smallest apertures) may cause the edges of the vignetted images to become too sharp.

Having the projected image in focus and properly composed, we can make our

(*Continued on page* 158)

OUT OF

By

JACQUELYN JUDGE

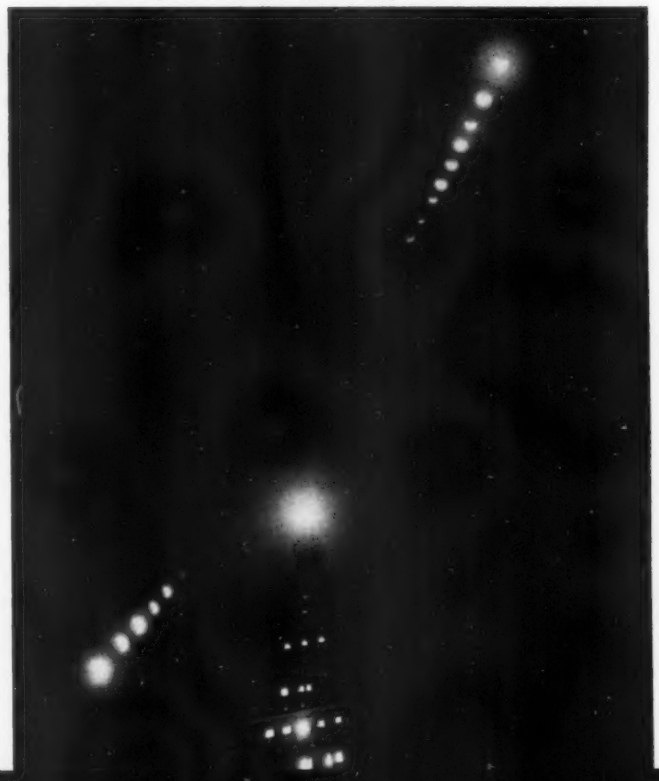
Detail of first quarter moon is captured on film by means of the photolunascopic camera (seen below). The 10-foot camera was a result of the design and labor of the 500 members of Amateur Astronomers Association of New York's Hayden Planetarium.

MANY an amateur photographer has seen stars in his work—but usually as a result of banging into an unexpectedly open door in the midst of a darkroom blackout. Few have thought of the thrilling possibilities in combining two hobbies, astronomy and photography, and getting the best from each. It may seem tongue-wearying to call yourself an amateur astronomer-photographer, but those who are say the reward is worth the effort.

Most laymen do not realize that the photograph has almost entirely replaced visual observation in the field of sky-study. It is estimated that 90 per cent of present day observation is done with a camera. Before the first photographs were taken of the stars (as long ago as 1850), astronomers had to depend entirely on the unsure method of visual observation. Since the eye is selective, it missed the *whole* picture and concentrated merely on that place which was most attention-holding. Thus, many important phenomena escaped the observer who was

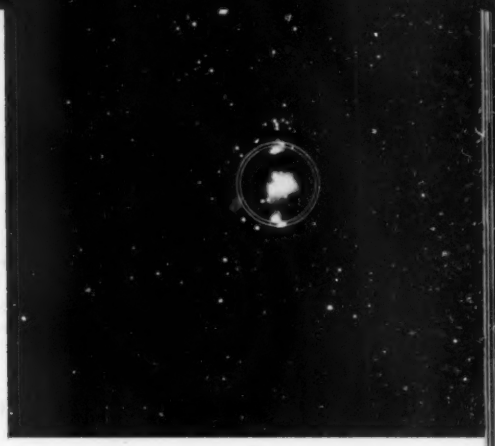
Members of Lunar Camera Center, Sayville, L. I., adjust 120-inch camera. Peter A. Leavens inserts plateholder; Bob Knittel moves camera position; and Joe Rand (on platform) is set to focus lens.

Arthur H. Sasse, INS cameraman, took this interesting multiple exposure of the 1945 lunar eclipse from mid-Manhattan with a 4x5 Speed Graphic—a shot any amateur could attempt.



THIS WORLD . . .

Photography has outmoded visual observation in sky-study, and many amateurs have formed clubs that combine the two hobbies



The effect of using different focal-length lenses is demonstrated here. Photograph above was made with lens of comparatively short focal length. It shows a large area, but the scale is small. Photograph below, made with a lens of much shorter focal length, covers a much smaller area of view—the area encircled in upper picture.

looking for some special object. And there were many bodies in the heavens undiscernible to the human eye.

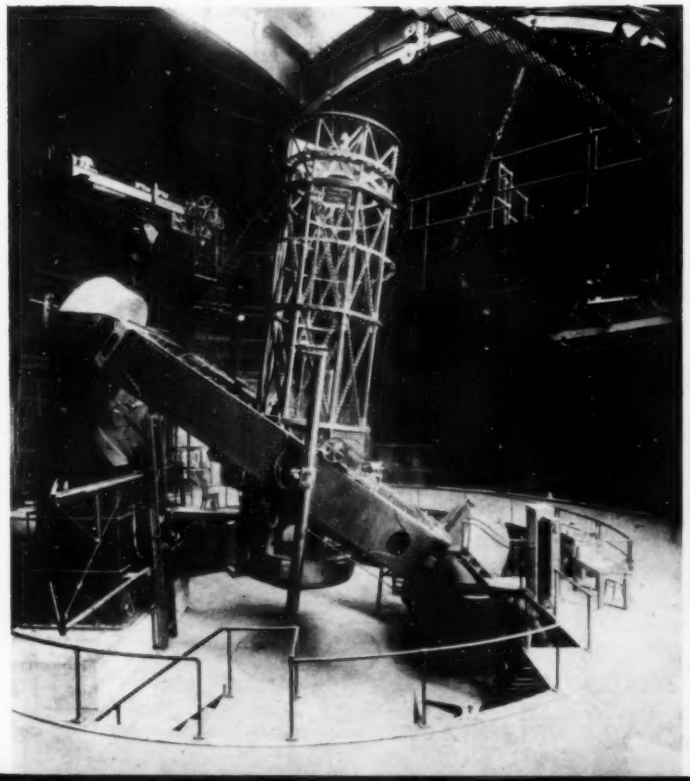
The photographic plate recorded the whole scene. Not only that, it found many things which the human eye could not see. For example, little was known about the planet Mars until photography came into general use. Then it was discovered through a study of photographic records that the atmosphere around Mars contained ¼ of one per cent of the oxygen present in the atmosphere of the earth. This revelation did away with the sometimes even scientifically discussed theory that animal life similar to that on the earth existed on Mars. Then, some astronomers had doubted the existence of any permanent markings on Mars because the atmosphere was too thick for the visual observer to distinguish them. Special filters and emulsions changed that idea, however.

With the spread of education and the leap forward of general photographic knowledge, astronomical photography has come into its own as a hobby. Perhaps the astronomer-photographer's interest began when he took a high school or college science survey course, or maybe he just happened to wonder where and why all those stars were going one bright night. Whatever the spark that starts him on his way, he must gain a basic knowledge of astronomy first. For with something as large as the universe as a field from which to pick camera subjects, you must develop a specialized interest and concentrate on the phase which most interests you. Limitations of knowledge and equipment restrict the amateur from the work which the professional observatory man enjoys, but just as the amateur portrait photographer gets joy from his work and does not attempt the studio preparations of a Halsman, a Karsh, a Bachrach — so the amateur astronomer-photographer has his rewards.

Since the field is so broad, many amateurs have formed clubs for the purpose of learning, teaching, and carrying out

(*Continued on page* 164)

Some of the finest celestial photographs ever made were taken at the Mt. Wilson (Calif.) Observatory. Picture shows the interior of the dome containing the 100-inch reflecting telescope.



Northern part of the moon, showing craters and mountain ranges—taken with the 100-inch Mt. Wilson telescope. Compare detail here with shot taken with photolunascopic camera.

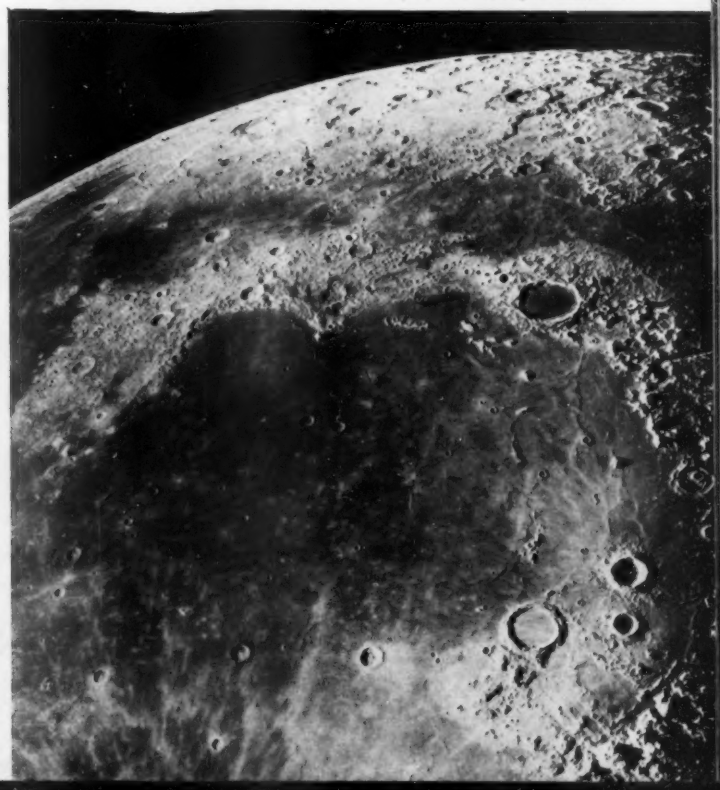


Photo by Beaumont Newhall

Cartier, who now is in this country making photographs for *Harper's Bazaar,* worked with the Paris underground after he escaped from a German prison camp. He paints for his own education, as do most good photographers in France, to help develop a keener sense of what it takes to make a good picture. He uses a 35 mm miniature exclusively, but feels that the camera is not nearly as important as the ideas of the man behind it.

Henri Cartier-Bresson has developed an unusual approach to photography. His style is described here by Beaumont Newhall

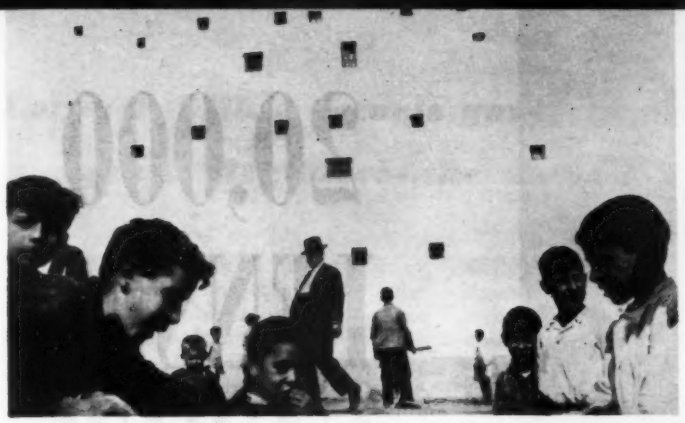
VISION plus the CAMERA

HENRI CARTIER-BRESSON will tell you, if you press him, that photography is for him a kind of sketchbook, journal, or diary; a means of recording what he sees. This over-simplification reminds one of the painter Cézanne's remark about his contemporary Monet: "He is only an eye,—but good Lord what an eye!"

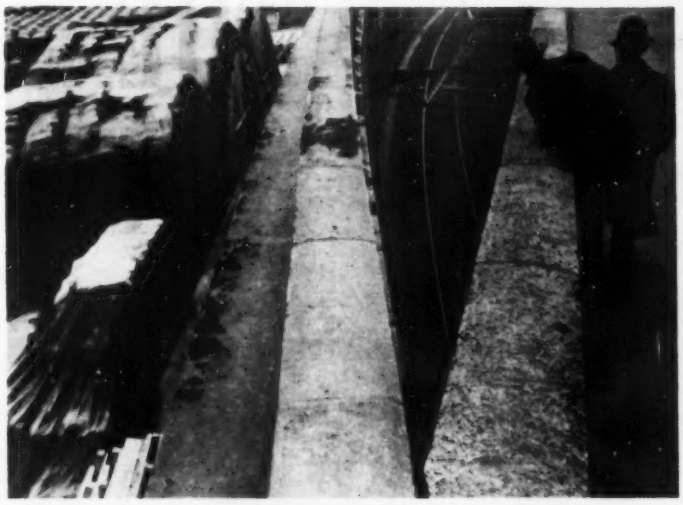
Cartier's eye has highly individual, penetrating, and stimulating vision. A vision never superficial; rather a vision directed by emotion. "One must photograph with the eye and heart," he often says. "One must be aware of the significance of what he photographs. Particularly in photographing people, there must be a relationship between the subject and the photographer, the *I* and the *you,* if the result is to be more than a superficial resemblance."

To capture this extraordinary vision, Cartier has developed a technique which is swift and sure. He not only has trained himself in the mechanics of the photographic process, but also has disciplined himself in the often baffling problems of plastic organization. He paints, not for the public, but for his own education. His acquaintance with many of the masters of modern painting, particularly with Braque, Matisse, and Roualt, gives him the opportunity of having fre-

Coronation procession of George VI, London, 1937. "Was the King coming? I don't know!" admits Cartier. "I was too interested in the spectators to watch the procession." This shot is representative of a period when he used the camera as a tool for satirical caricature.



Children in Madrid, 1933. "Why were the children grouped this way? Who is the important man who walks unnoticed? Why are the windows in the wall so restless?" Cartier says there is no answer.



Quai de la Tournelle, Paris 1933. "I wondered what these men were looking at. The strange snow-covered forms seemed a part of the mystery. The tracks both tied together and divided these elements."

Coney Island, 1946. "I felt the violence of Americans in this love-play. I did not photograph ugly people there. These handsome, active people have interested me more."

quent criticisms of his painting. He points out that in France most of the good photographers paint or draw, if for no other reason than to develop within themselves the sense of what makes a picture. They have an interest in exhibitions of paintings and a lively appreciation of what can be learned from the old masters. As a result of Cartier's plastic interest, each of his pictures is not only a moment, rich with significance, arrested; it is also a moment seen in such a powerful way, with such a strong sense of purely formal organization, that the transitory is made permanent.

He uses the miniature camera exclusively. He has a Contax, a Leica, and a battery of lenses. His favorite rig at the moment is a hybrid—a Contax *f* 1.5 lens mounted on a Leica body. He prefers the 35 mm camera to the miniature reflex type because the optical eye-level finder is a more direct way of approaching the subject than the mirror-ground-glass image. His way of working demands that he be able to see the subject right up to the very instant of exposure. When he finds a subject which arouses in him the emotion to make a photograph, he seeks a viewpoint, dancing about like a boxer on tiptoe. When lighting, formal organization, and emotion all fit in together, he makes the exposure. Cartier likes to speak of his way of working in metaphors: this split-second peak of emotional tension culminating in the release of the shutter is "like a fencer making a lunge."

The picture is made at this moment of exposure; it is then that the composition is determined. If, when enlarging, Cartier finds it necessary to crop the print, or to alter the image by trimming, he considers the picture as only partly realized. Almost all of the photographs at his forthcoming one-man exhibition at The Museum of Modern Art are made from the full negative. Areas which are essential to the composition extend to the extreme edge of the frame.

So strong is Cartier's sense of formal organization that our eye is at once arrested by the force of the image. It is remarkable that even 11x14 enlargements from the 35 mm frames do not seem to be grainy or to lack definition. We do not have that feeling which is so common when viewing enlargements of many diameters: if only the photographer had used a larger camera! Cartier does not ask the Leica or the Contax to be the universal camera; he does not stretch the technique to rival effects which can only be obtained by the view camera. He limits his approach to what can be most satisfactorily rendered by his medium.

The relationship between vision and technique is perhaps the most critical aspect of the photographic process. Cartier's technique has been created in order to realize his vision. He does not discover through the camera. On the contrary, his camera records what his vision discovers. Seeing comes before photographing. For this reason he dislikes direct flashlight, which is either very flat or largely unpredictable. In those cases where he finds that photography is possible only by playing auxiliary light upon the subject, he prefers a floodlamp, so that he can *see* what he is doing. He never arranges a scene, nor does he pose or direct the subjects. He is the unobtrusive witness who recognizes pictorial possibilities as they present themselves to his eye. His approach is rooted in reality.

The work of Cartier-Bresson may be divided into three periods. In the first, covering his years of wandering in Africa, Spain, the Mediterranean, the United States, and Mexico, his concern was with the formal recognition of plastic elements. Objects seem to compose themselves as if by magic for him. In one of the accompanying pictures, the children playing in the ruins of a Spanish town seem to be puppets placed in perfect relation-

(*Continued on page* 134)

20,000 LENSES UNDER THE SEA

To be sure that all inhabitants of the oceanarium get their share of food, a diver places a piece of fish underneath a big sting ray. The porpoise is kibitzing.

Marineland from the outside. Over twenty thousand live specimens housed.

With an exposure of 1/200 at *f* 6.3, the author stopped this feeding action perfectly.

Resting conveniently near a porthole, this enormous 300-pound sea turtle afforded Milne a leisurely shot at 1/30 second.

A special underwater camera has been devised by Marine Studios, complete with winding mechanism, viewfinder, tripod.

Lorus J. Milne escorts you and your camera on a tour of a gigantic fish bowl—the underwater studio at Marineland, Florida

THE world's largest fish bowl is on view again, and it's a pity Jules Verne can't be around to gaze into it. Even he might be surprised.

Between St. Augustine and Daytona Beach on the coastal highway in Florida, is Marineland—home of the mammoth salt water aquarium built in 1939 but closed during the war. With car owners again on the move, camara fans from all over the country are swelling the throngs of spectators at Marine Studios. Eagerly they poke cameras of every description toward the monsters seen through the two hundred portholes. Excitedly they take action pictures at feeding time from the rims of the oceanaria. The two tremendous tanks containing porpoises, sharks, turtles, and other sea beasts are restocked. Marine Studios is in full operation once more.

Originally, the builders of Marineland had their eyes on the movie moguls from Hollywood, and the oceanaria were designed so that the widest possible assortment of camera angles would be available for the big 35 mm professional cameras. In the circular tank, enormous sharks, full-grown porpoises, saw-fish, sea turtles, and many other denizens of the sea can be watched and photographed from above, from the sides, and even from below. Large plate-glass windows set in the walls and bottom of the immense tank allow very complete observation of all that transpires in the water. Here have been recorded on film many events never before witnessed by human eyes—for example, the birth of a baby porpoise. While photographers kept vigil and suffered like expectant fathers, the warm-blooded, sea-going mother porpoise swam slowly past the portholes and brought her offspring into this world.

At first, provision was made for admitting the general public at specified hours, but no amateur movie cameras were allowed. Someone might scoop a prize shot, and it would be on 8 mm or 16 mm film over which Marine Studios had no control. But the public provided so much of the support for the oceanaria that the rules were changed in the last days of 1941. Amateurs with eights and sixteens were welcomed at Marine Studios along with the box camera addicts and the multitudes hopefully pointing Leicas and other miniatures.

Most of the people coming to Marineland seem to be carrying cameras. Here, for the first time in their lives, they can see and photograph sea animals at close range, and still keep their feet on dry land. Even those whose faces become greenish and whose tummies turn over when they take a boat ride through the Tunnel of Love can enjoy the antics of the porpoises and pelicans, sharks and

(*Continued on page* 130)

Mess call! Porpoises and a turtle rally round the diver awaiting their food. You need sunshine for pictures of this kind.

Even on a cloudy December day, the author was able to snap this 700-pound Jewfish in 1/30 second at *f* 4.5. Note box of absorbent crystals between panes. ←

Examining a newly caught porpoise for cuts and bruises. Scientific records are kept on specimens' behavior in captivity.

MEN WHO LOVE PARIS

Fritz Henle and Elliot Paul combine pictures and text in a handsome book about their favorite city

Perfect composition even in the most casual of pictures is an ability of Photographer Fritz Henle that can be seen throughout his pictures of Paris. This amazing coincidence of a Parisian woman enjoying the peaceful Tuileries Gardens in a pose repeating the statue above shows Henle's eye for pictures. He used a Rolleiflex for his long shots, supplementing with a Primaflex for closeups of the people. Author Elliot Paul points up each picture with wit and charming anecdote discussing life with a conversational touch. *Paris* was designed by Art Director Alexey Brodovitch to give a varied pace to both text and photographs.

PARIS IS, to most people, a state of mind. It is on the one hand the embodiment of girly-girly shows, or on the other hand a city where every shop window, every apartment, and sometimes one suspects even the billboards are hung with Picassos and Matisses. Leering apache dancers vie with the Eiffel Tower for one's attention. The places to see: The *Folies Bergere*, the Latin quarter, and sometimes the Louvre.

But this is the Cook's Tour Paris. This is the Paris which the Dodsworths, or more exactly the Babbitts, would hope to find. And this is the Paris of which 99 out of any 100 "books on Paris" consist.

Happily Paris is not a state of mind to photographer Fritz Henle and author Elliot Paul. It is a city where human beings live—not where Hollywood type-characters exist. It is true that both men are in love with Paris, but they love her not for her glamour so much as for the way she looks when she gets up in the morning, the manner in which she brushes her teeth, and even for the smudge of dirt across her nose.

Paris,* with photographs by Fritz Henle (whose previous photographic books were *China, This Is Japan*, and *Mexico*) and text by Elliot Paul (whose *The Last Time I Saw Paris* scarcely need be mentioned) is a book which exemplifies an amazing coordination of diverse talents. First Fritz Henle, who is German born, took the photographs; then Elliot Paul, who is American born, wrote the text; finally Alexey Brodovitch, who is Russian born, and art director of *Harper's Bazaar*, designed the book. Because each of these men looks at Paris and life with the eyes of a true cosmopolitan, because each understands and is tops in his field, *Paris* emerges as one of the most enjoyable reading experiences offered this year.

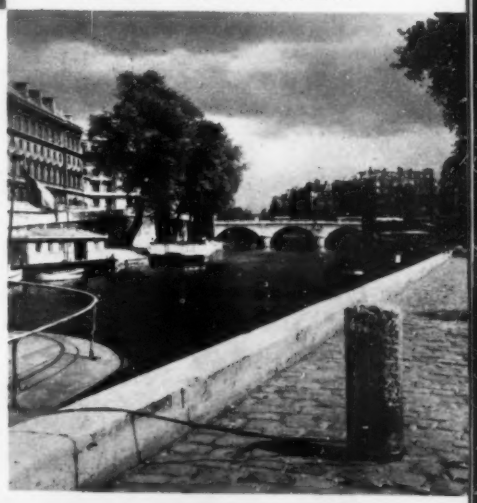
Fritz Henle's photographic abilities are well-known to readers of POPULAR PHOTOGRAPHY. Like all persons who work, he is at his best when doing something he enjoys. The pictures for *Paris*, which were all taken in three weeks with two cameras, attest to this. For this job Henle added a Primaflex to the Rolleiflex which he now uses almost exclusively. The Primaflex, a 2¼x2¼ reflex camera with a curtain shutter, performed most of the closeups for *Paris*. The picture of the shawl-covered old woman accompanying this article is one such shot. The camera was fitted with a 10.5 cm Tessar lens.

(*Continued on page* 94)

* *Paris* with photographs by Fritz Henle and text by Elliot Paul, published by Ziff-Davis Publishing Company, 185 N. Wabash Ave., Chicago 1, Ill. 117 page., $5.00.

This candy-seller in the open markets near the Bastille is a typical Frenchwoman usually not seen by tourists. Henle used a Primaflex for a closeup to get her expression, which shows a life of thrift and hard work.

The stamp collectors' booths compete with the bookstalls and antique shops for the attention of the passerby along the banks of the Seine. This philatelist stops here assuming a pose that makes one understand why Photographer Henle calls Paris "the most photogenic of cities." ←



The river Seine is pictured for once without a fisherman in sight. This view, showing the famous Left Bank of the river, was photographed by Henle with a Rolleiflex late on a humid afternoon between showers.

BOY AND DOG

Six simple ideas help in making story-telling pictures of these favorite, yet difficult, models

By KEITH W. JONES

FIVE PICTURES of a boy and his dog. Each one depicting some phase in the life of a youngster and his pet. Working with subjects of this sort is not the easiest thing in the world, but the human-interest appeal is so great that the time spent is well worth the effort. Naturalism, correct lighting, use of props, and handling of subjects are the essentials to the success of story-telling pictures of this type.

Careful planning of action, props, pose, and a simple setting will give you really satisfactory pictures of a child and his pet. Base your ideas for pictures on the things that they do together, and you will have a wealth of material from which to work.

Everything mechanical should be arranged beforehand. Use a large doll or some other article as a stand-in to focus your camera, and to measure the distance of your lights. When you have everything set up, you are then ready to bring your little models on the scene. The time and thought you give your subjects beforehand will save you much grief when they are before the camera.

In the following paragraphs I have enumerated some of the things I have found to be particularly important in the photographing of a child and his pet.

1. **Patience** in abundance. If you don't have plenty of patience, you had better stick to still life and scenic photography.

2. **Light** your subjects as you would see them under natural lighting conditions. The photo of the little boy and dog on the floor looking at the picture-book is a good example. The natural tendency for any youngster would be to find a spot under a lamp to look at his book. This should indicate to the photographer a rather strong mainlight to the side, high over the subject's head to light hair and shoulders, and a well diffused frontlight to open up the shadows. (*Continued on page* 102)

Lighting effect conveys idea of a lamp opposite the bed. Plan your lighting for its "naturalness."

Sleeping together is natural for boy and dog and adds meaning to this shot which required patience.

Well-placed prop adds interest to this shot. If action could not be seen, story value in the picture would suffer.

Good humor of subjects is reflected in the picture below. Backgrounds should be kept simple as at right.

Random

A varied technique, an experiment in treatment, a new subject add up to a change of pace and fresh pictures

Careful composing, details of equipment, and the attitudes of interest complete Bradley Smith's study of a photography class at the Chicago Art Institute.

CHANGE THE PACE! That is a key idea of which you, as a photographer, should be conscious. Here are sixteen idea-provoking photographs chosen at random to show you how it's done.

The pictures are cropped to different shapes and placed on the pages with varied treatment. Adopt this method when you make up your next album or portfolio.

Here are sixteen subjects to give you a feeling of the wealth of picture material around you. Add freshness to your pictures by varying subject-matter. Here are different techniques. In lighting, you can use flash or flood, back or side-lighting. Vary your lighting setups to make each create a *new* picture.

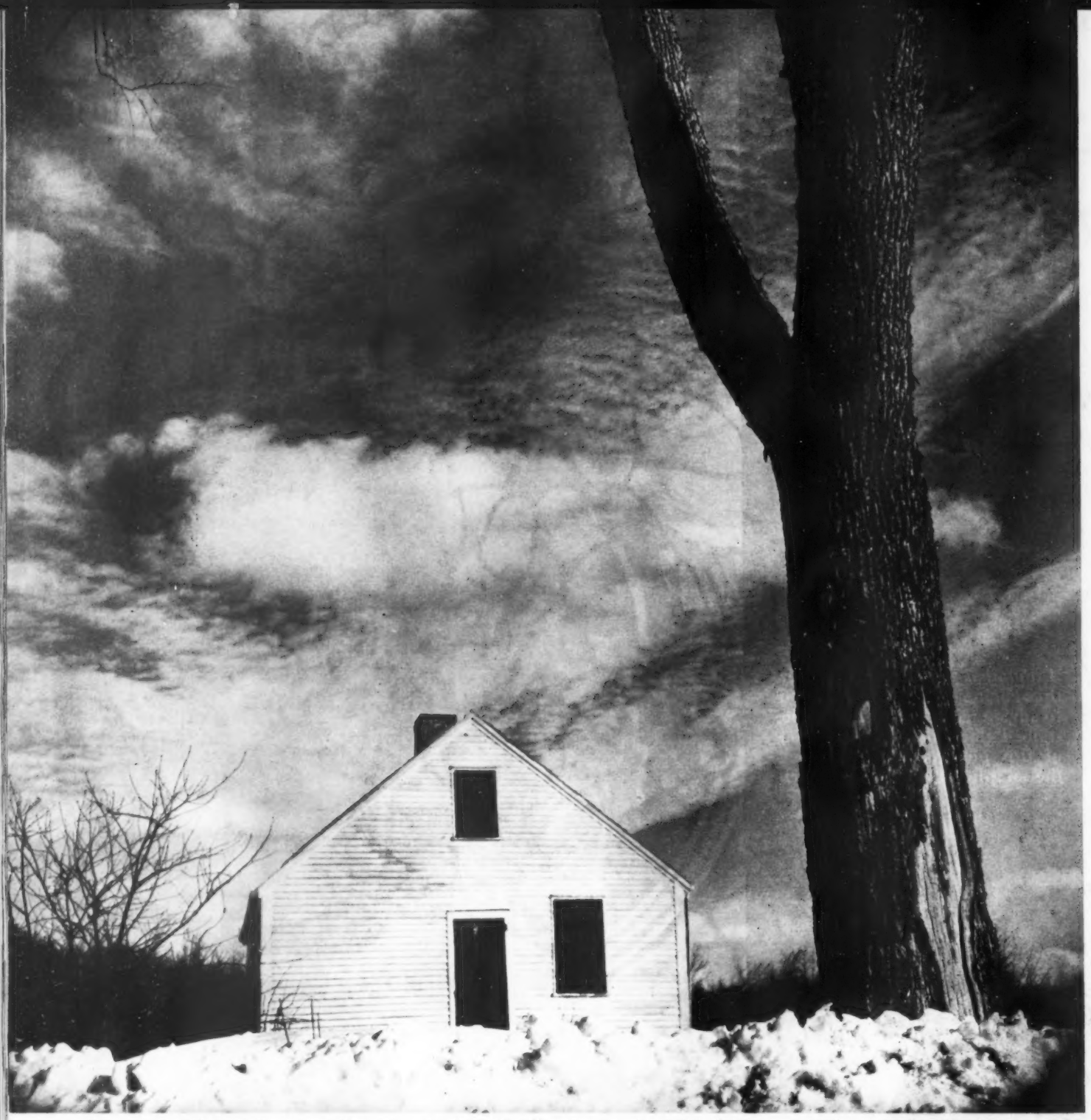
Montages and reticulated prints show you possible variations in technical treatment. Use your darkroom to experiment. Print one negative several ways, creating new pictures from that negative.

Approach your subject from a new viewpoint: try a high angle; look at it from the other side. Know the best picture angle when you make the exposure.

Study these pages, put the ideas to work, and see what a variety and interest it adds to your photographs, what an applause it brings from your friends. That's the idea . . . change the pace!—

Pictures

A detailed background, rather than being distracting, is used to advantage by James Keen. The stained glass points up the mood of this picture, complementing the simplicity of the choir girl.



Severe simplicity of composition emphasizes the lonely mood of this Maine roadside scene by Gordon Parks. Details of the frame house, tree, and clouds give an earthy reality to the starkness he portrayed.

"*Ant Antics*" gains its effect from the extreme high angle of the camera which Dorothy Meigs Eidlitz used to catch the ant-like poses of the ice skaters.

An abstract effect of line patterns curving and crossing against a background of white snow is created by John Vachon in this photograph of a man descending from atop an oil tank.

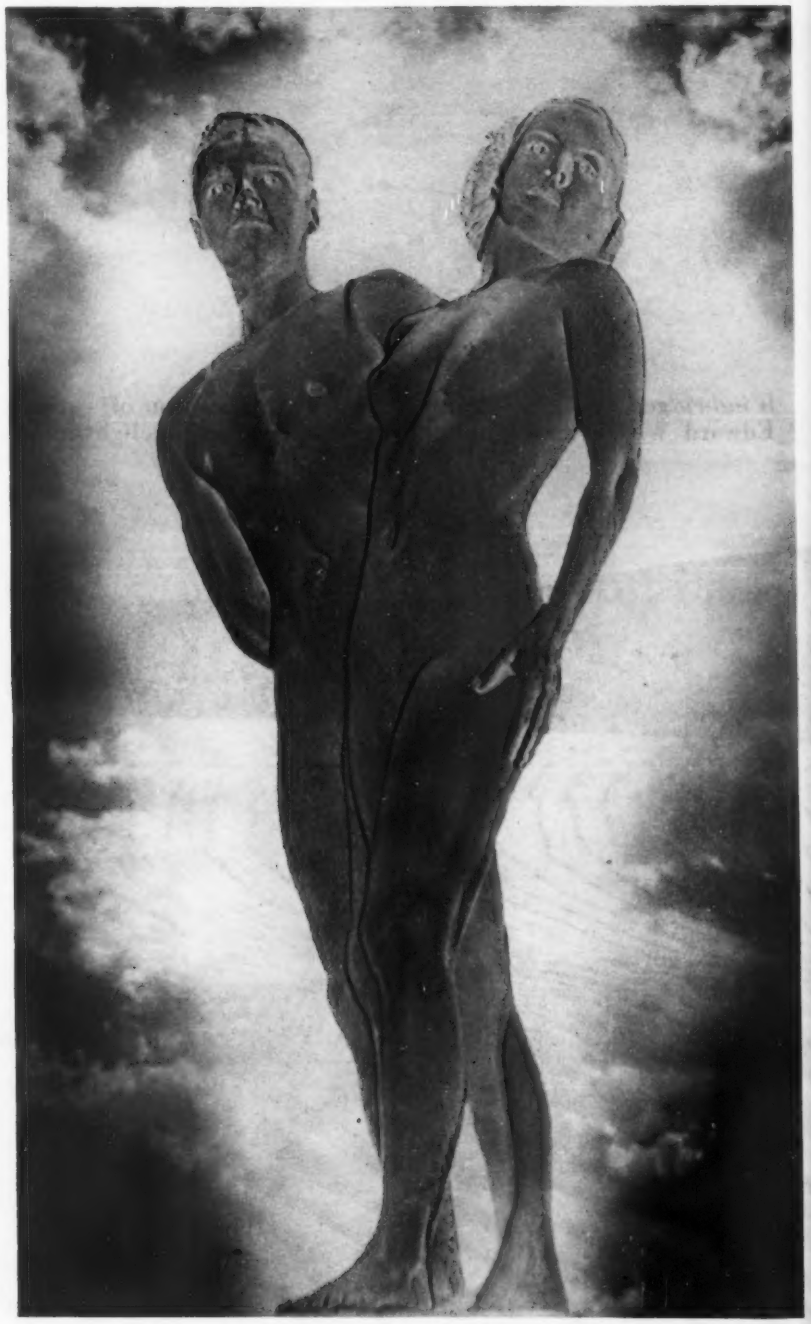
→

The happy freedom of these two children in their play is pictured in this unposed double portrait by Harold Corsini. The children's interest is centered on another child.

←

Wind-ridged sand dunes form a graceful composition of sweeping hills and vales patterned by irregular lines. Edward Weston has caught the long afternoon sidelighting that contrasts the sand hills with darkened valleys.

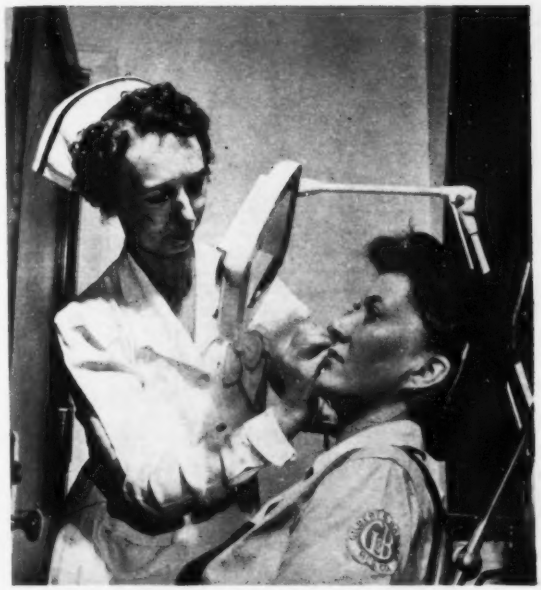
Looking directly at you, the "Elderly Wolf" captivates and chills you with his innuendo. Edward Burks caught the glassy stare while retaining the fine details and textures of his portrait technique.



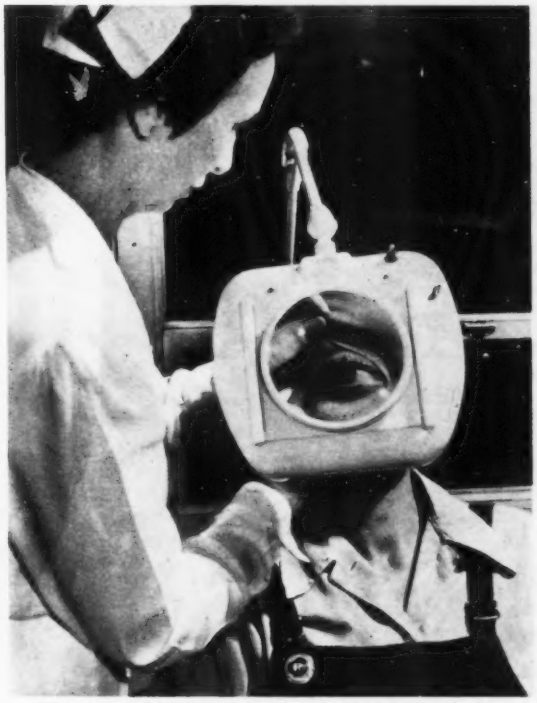
Statue-like effect of these live models is created by Paul Garrison in his darkroom. The negative was printed in bas-relief and montaged with a background of clouds.

The supple grace of the dancer's body stands out against the background of black through careful sidelighting in this picture by Carl Perutz. The lights play up the glitter sequins in the skirt.

Creative hands sculpture a head, as D. H. Roy forms a simple composition around the work. The final study shows the sculptor's process with low-key lighting and a print on rough texture paper



Details **of equipment and employee care are recorded in this shot of the plant nurse and worker by Esther Bubley.**



Moving the camera, **Miss Bubley gives a greater interest to the same subject.**

Decorative design **is created by Clyde Childress in this bas relief against a reticulated background.**

Imposing height of the trees, the stripped appearance of the bark, and the almost barren branches against the autumn confusion portray the mood of that season in this picture by John Gibbs Holyoke.

The South is Colorful

. . . and its colors are yours to capture and to re-enjoy in Kodak color photography.

THE South is a land of rich colors . . . of lush green foliage . . . of bright red and yellow blooms and fruits . . . blue skies, radiant, sun-tanned faces. Whatever your camera, the color of the South is yours to photograph—simply, beautifully.

There's Kodacolor Film for roll-film cameras . . . there's Kodachrome Film for home movies, for Bantam and 35mm. cameras, and for sheet film cameras . . . and there's the new Kodak Ektachrome Film in sheets, which you can process in your own darkroom.

Discover for yourself the deep satisfactions of color photography through one or several of Kodak's color processes. See your favorite Kodak dealer . . . Eastman Kodak Company, Rochester 4, N. Y.

IT'S KODAK FOR COLOR

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Dye Transfer—Steps in Kodak's new Dye Transfer process for full-color prints are illustrated on the opposite page. Here are a few additional highlights to illustrate how this new process improves over Wash-Off Relief, which it replaces:

It requires less than 1/5 the time to make the first print—and subsequent prints can be made, with only a little experience, in about 1/9 the time.

The color prints have better quality.

The method of controlling the dyes in the printing is easier, more positive

Color saturation is improved

The speed and simplicity of the process mean more prints, better prints—a higher return for your darkroom time

An outstanding feature of the new process is a precision registering technique, utilizing a new trimming method and a special Kodak Dye Transfer Blanket (shown on opposite page). This blanket is of a transparent plastic, with small register buttons which insure exact, hairline register for each of the trimmed matrices.

Contrast control is another outstanding feature. Some adjustment in color balance can be made with no altering of the dye baths; contrast can be increased by adding small quantities of Kodak Acetic Acid to the matrix rinse bath, and can be reduced by adding small quantities of Kodak Sodium Acetate to the rinse bath. In addition, good color prints can be obtained from slightly overprinted matrices by adding Kodak Matrix Highlight Reducer to the matrix rinse

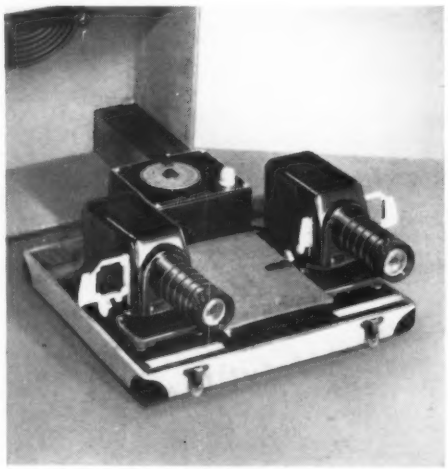
The number of baths offers an index to the comparable simplicity of this process. Matrices by Wash-Off Relief required 6 different baths in 11 or 12 steps—a total time of about an hour and a half Dye Transfer matrix making calls for 2 solutions and 2 washes—7 steps—a total elapsed time of 15 minutes!

Your Kodak dealer has details on the materials required for Dye Transfer printing All necessary dyes and chemicals, by the way, are being put up in convenient Kodak Dye Transfer Chemical Kits—with quantities proportioned to fit the requirements of the process.

Titling the Print—Undoubtedly there have been times when you wanted to add a title to a print—or combine lettering and picture in a greeting card—and weren't sure which method would be best. Now, Kodak has brought all the tested techniques together in one convenient pamphlet, "Adding Titles to Photographic Prints." In 8 pages, it tells how to add type or hand lettering to prints, either mechanically or by photographic means, how to use overlays and special films, how to make paste-ups and composites; it illustrates the several combinations of negative and positive to produce either white or black titles, and lists the proper inks and other special materials needed. Free of charge, it is punched to fit the Kodak Photographic Notebook.

Smooth Screening—For the final touch of smoothness and professional quality in still-picture projection (either Kodachrome transparencies or black-and-white slides), give a thought to the Kodaslide Dissolve Control Outfit.

With this outfit, and two slide projectors of the same model, there's no blur of movement across the screen as slides are changed. Instead, one projected picture melts smoothly into the next. This is accomplished by means of an electrical control which, at the turn of a knob, dims one projector lamp and brings the other up to full strength. The shift can be made swiftly—or so gradually that your audience is scarcely conscious of the change.



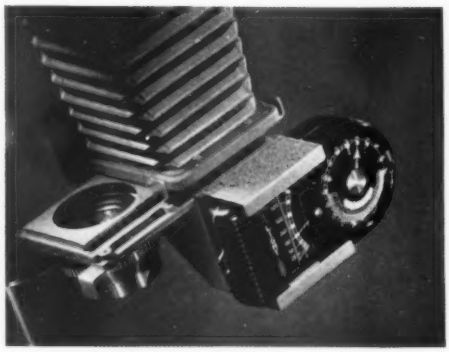
Many ingenious effects can be evolved with this outfit—such as the fading of a summer beach scene into a snowy winter scenic; the smooth dissolve-in and dissolve-out of titles or explanatory text; or the showing of an action series or sunset series in a manner that produces the effect of one continuously changing picture.

An added convenience is a room-light outlet, built into the Dissolve Control Outfit case, so that room illumination can be controlled from the projector position. The electrical projection control is also built into this case, which has platforms for mounting two projectors in convenient operating position. Projectors are not included with the outfit; but it can be employed with either Kodaslide Projector No. 1, No. 2, or No. 2A.

Travel Tips—If you're planning a journey abroad, you'll certainly want one of Kodak's new booklets, "Photo Tips For The Traveler." It's packed chock-full of handy data—places to have films processed and cameras serviced, sources of photographic supplies, notes on customs regulations, advice on how to protect film and camera from unusual climatic conditions. There's a list of Kodak establishments in foreign countries—each a reliable port of call for the camera-carrying traveler—and space for additional notes and memoranda No charge; ask for it at your Kodak dealer's, or direct from Kodak's Sales Service Division in Rochester.

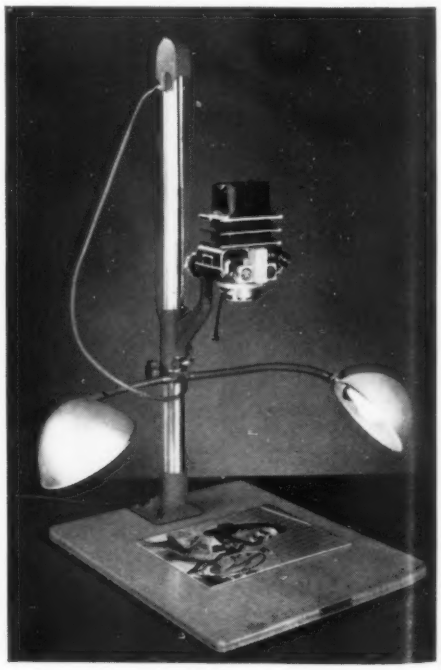
Enlarger Accessories—Supplies of accessories for the Kodak Precision Enlarger are improving. Here are notes on a few items:

Exposure Meter Brackets—to accept two types of Weston Meters, and usable with either the Precision Enlarger A Assembly or B Assembly



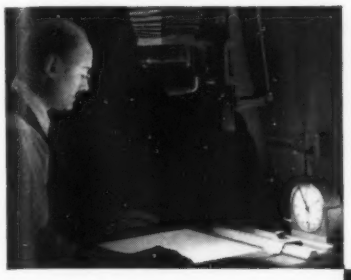
—are available. These devices are used to compute enlarging exposures by direct measurement of the transmitted light. For use only with 3-inch or 4-inch lenses.

Copying Lights—for use in documentary work, or other types of close-up work, with the Precision Enlarger stand serving as a support for camera and lights—are again obtainable

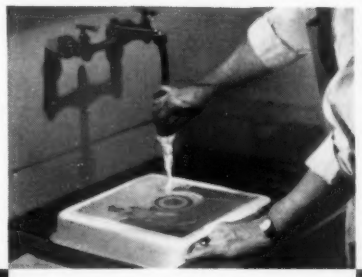


DYE TRANSFER

Quality Control and Precision Registering Technique Are Features of Kodak's Newest Color Printing Process.

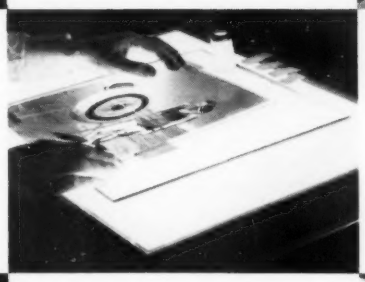


1. Kodak Dye Transfer printing begins with 3 separation negatives, made from a Kodachrome or Ektachrome transparency, or direct from the subject. Each of these negatives is projected (left) on a sheet of Kodak Matrix Film—a special film which must be exposed through the back.

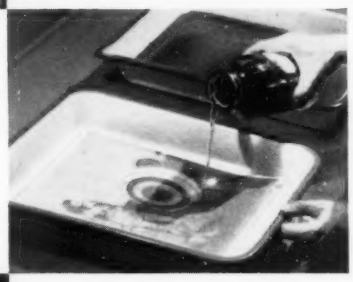


2. After exposure, each of the matrix films is developed in Kodak Matrix Film Developer, followed by Kodak Matrix Film Stop Bath. Next, a gentle stream of hot water is used to wash away all emulsion not hardened by development—leaving (left) a gelatin image of graduated thickness.

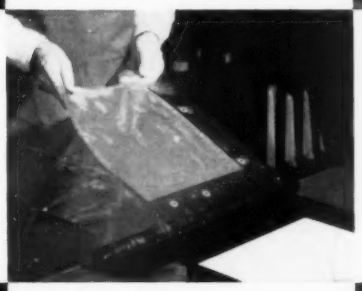
3. After drying, all matrices are registered on a sheet of glass (right), and taped down with 2 sides overhanging. The glass is then turned over, and the overhanging edges are trimmed on a paper trimmer. This gives each matrix 2 sides trimmed in perfect register.



4. Each matrix is a gelatin "printing plate," representing one basic color of the original subject—cyan, magenta, or yellow. The next stage is to dye each matrix in its correct color—rocking the tray at frequent intervals to insure uniform absorption (right).

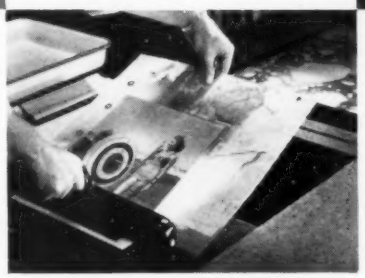


5. While matrices are being dyed, a sheet of Kodak Dye Transfer Paper is treated in a bath of Kodak Dye Transfer Paper Conditioner, and is then squeegeed down (left) to a "transfer board" of carrara glass, Bakelite, or similar smooth surface.

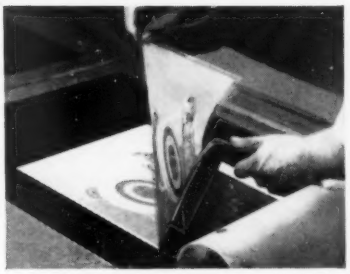


6. The cyan-dyed matrix is now rinsed in a dilute acetic acid bath, to remove surface dye, and placed in a "holding bath." When ready for transfer, it is placed on the special plastic blanket (left), and the two trimmed sides are registered against the small buttons.

7. Next step is to hold blanket at a low angle, and roll matrix into perfect contact with the conditioned transfer paper (right). The dye transfers to the paper in 2 to 4 minutes—a mere fraction of the time required by the former Wash-Off Relief Process. And the colors have more saturation, better quality.



8. The blanket is now rolled back, and the matrix carefully removed (right); a Kodak Professional Print Roller controls slippage. Transfer of the magenta and yellow-dyed matrices follows—and the color print is complete, ready to dry. Total transfer time, about 10 to 12 minutes for each print!



through Kodak dealers. This lighting kit is a flexible, adaptable arrangement; can be used independently of the enlarger stand, on other types of support.

Kodachrome Holders—the 35mm. Kodachrome Transparency Holder A, and the Bantam Kodachrome Transparency Holder A—are available. The 35mm., by the way, has been redesigned to include large gray scale slots—which permit more reliable density readings on color separation negatives.

A Kodachrome Holder A to accommodate $2\frac{1}{4}$ by $3\frac{1}{4}$ transparencies (either Kodachrome or Ektachrome) is in the works; first supplies may be available to Kodak dealers by the time this Bulletin is printed.

Dust Covers—both the A and B—are back in the same superior quality; rugged, less subject to rips and tears than many such covers. They're liberally sized; will fit other enlargers of dimensions comparable to the Kodak Precision Enlargers A and B.

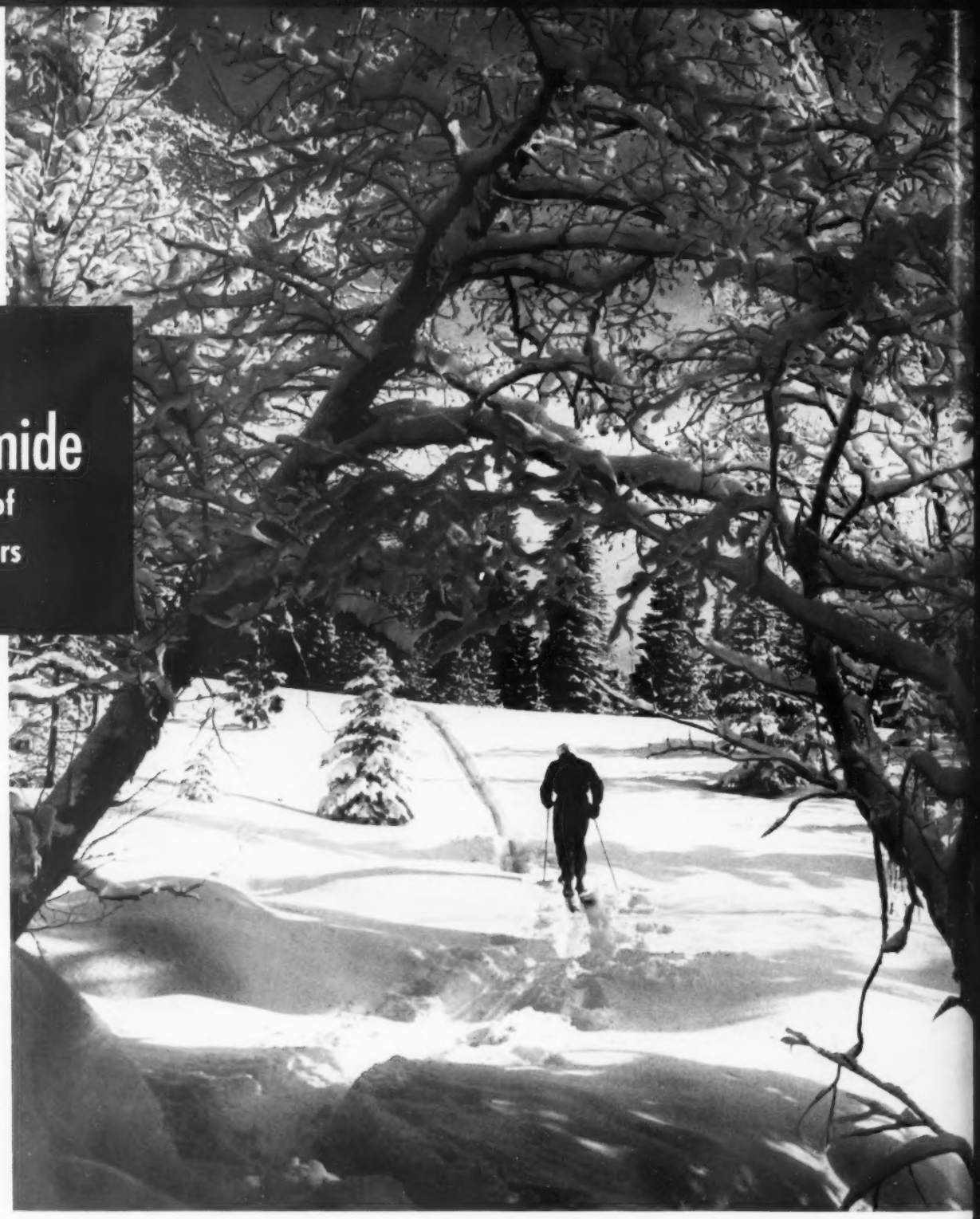
More Rollers—Supplies of the new Kodak Professional Print Rollers are gradually catching up with an unexpectedly large demand. First announced last May, these fine rollers encountered an overwhelming welcome—perhaps indicative of the large number of amateurs and professionals seriously interested in full-color print making. These rollers are particularly adapted for color print work because of their greater resilience, and the close tolerances to which the roller surfaces are ground; the handles are also of an improved design. At present, four sizes—10-inch, 12-inch, 14-inch, and 17-inch—are being supplied. They're also excellent, of course, for ferrotyping black-and-white prints.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Kodak



Rely on

Kodabromide

the choice of salon winners

YOU got that fine negative by hard work . . . now get a fine print the easy way . . . just reach for the right grade of Kodabromide! Subtle shades of gray in the negative spring to life in Kodabromide prints. The clean whites, the deep velvet blacks that give your pictures punch, will come up brilliantly on this modern projection paper.

Kodabromide has speed, but it won't rush you. You'll have time to spot-print, dodge, exert all your skill, and achieve print perfection. For delicate shadows in snow, in flowers . . . for the intense blacks of night shots . . . for the sharp white and dainty grays of high-key studies, rely on Kodabromide, the choice of salon winners. Choice of five evenly spaced contrasts . . . Eastman Kodak Company, Rochester 4, N. Y.

Kodak

CAMERA CLUBS

Milton Clubbers, Radio Hams, Would Discuss Prints on Air

"Calling CQ! Come in, Old Timer! What developer d'you use? Standing by . . . come in . . ." Such may be the trend of amateur radio confab if an intrepid bunch of radio hams who happen also to be members of *Milton* (Mass.) *Camera Club* arouse sufficient interest among their kind. Seems that in the *Milton* club there are four assorted brass-pounders who hold amateur radio tickets in one hand and jugs of hypo in the other. The talented quartet includes Kenneth Pratt W1KRJ (20-meter phone), Don Bradshaw W1IB (20-meter phone and 80-meter CW), Elinor Bradshaw (same rig as Don, plus 2-meter phone), and Charles Woodford W1DBH (40-meter CW). Two more *Milton* lensmen are of "ham" caliber, as well, but as yet are not on the air.

Pratt claims that already he has drifted into several photographic discussions with fellow radio addicts during ham sessions, and he and his colleagues are anxious to hear from others having the same interests. Might be well to drop Pratt a line first, at 9A Kahler Ave., Milton 87, Mass., so that ether schedules can be arranged in advance. This looks to be a great way in which two interesting and useful hobbies can be combined—so if you have a ticket, or hope to get one, write to Brother Pratt.

Hudson Mohawk Group Forms

To promote interclub competition and to develop cooperation between and among member clubs, the *Hudson Mohawk Camera Club Association* has formed in New York State, and includes the following organizations among its charter members: *Albany Camera Club, Schenectady Photographic Society, Glens Falls Camera Club, Mohawk Mills Association Camera Club,* of Amsterdam, and *Kingsboro Camera Club,* of Gloversville. President is Arnold Wise of the *Albany* club, while for corresponding secretary the association chose Gil Hermance of *Kingsboro,* whose home address is at 49 Sixth Ave., Gloversville.

Those who follow camera club doings with any regularity will recognize at once that the newly-organized association has for a charter membership a collection of active, hard-working clubs, and we look forward to hearing further from this crowd.

Fotoclan Has Puppet Night

At a recent meeting of the *Fotoclan of St. Louis* (Mo.), members of the Puppet Guild of St. Louis provided the entertainment. The photographers were afforded a lecture on the history of puppets, an exhibit of rare puppets from the Orient, and a working explanation of how the tiny figures are made and manipulated. Following a two-act marionette show in a miniature theater erected especially for the occasion, *Fotoclanners* spent an enjoyable half hour with their cameras, using the puppets for models. The meeting was voted unusually instructive and enjoyable, and a return engagement is planned.

Exchange of Prints, Ideas Wanted by These Clubs

Since last we met, we've heard from several active organizations which in turn would appreciate hearing from you. To begin with, *Lombard* (Ill.) *Camera Club* has a traveling salon of forty prints, for booking to other clubs. If you want to show these pictures to your outfit, drop a line to Jay A. Smith, 416 Lodge Lane, Lombard, Ill. Another live-wire group with prints for exchange is *Goodyear-Akron Photographic Society,* which is especially anxious to see the type of work your club turns out. For word on the scheduling of this show, write to Carl R. Parks, P. O. Box 193, East Akron Station, Akron 5, O.

Most Photogenic Girl is the title that was bestowed on Nance Stilley at a recent all-day picture-taking contest staged by Florida Camera Club at Cypress Gardens.

Several groups are back in business again, we're told, after varying periods of inactivity. First of these is *La Crosse* (Wis.) *Camera Club,* which met this autumn for the first time in four years. La Crosse had a fine record before the war, and the progress made thus far by the reactivated club holds great promise for the immediate future. Drop 'em a line, care of S. H. Callicott, 1609 Market St., La Crosse, Wis. Another club which now holds meetings again, after a lapse of three years during which a majority of the membership was in the armed forces, is *Quaker Camera Club,* Wilmington, O. An attorney, a newspaperman, and a welder are the newly-elected officers of *Quaker,* and the club is joining the *Central Ohio Camera Club Council,* we're told. Man to write to there is William B. Hansford, secretary, Wilmington, O. And in Brooklyn, N. Y., the *Midwood Camera Club* has reorganized at 977 East Seventh St., under the leadership of President Mac Weiner.

G.I.'s in Europe Form Club

Stationed with the occupation forces in Kassel, Germany, a group of 20 Army enlisted men and two officers has formed an active camera club known as the *Occupation Lens Lampooners.* Admitting that the name selected is a bit on the dizzy side, the soldiers apparently are doing a great amount of picture-taking with a rather dazzling array of equipment including Leicas, Medalists, various Zeiss models, an Argus, and Eastman and Bolex 16mm movie cameras. The whole project resulted from the first sergeant's interest in photography.

These boys are extremely anxious to hear from camera clubs in the States, and if you're any sort of human being you'll grab the phone right now and get your club secretary going on a letter to them. Man to address is T/4 Ralph Williams, ASN 3478933, 533rd Ordnance Hm Co. (TK), APO 171, c/o Postmaster, New York, N. Y.

We Hear . . .

THAT the *Norwalk* (Conn.) *Camera Club* is interested in swapping bulletins with you. So send a copy or two of your club's latest publication to Charles Dunn, at 64 Rowayton Ave., Rowayton, Conn.

Sparta Camera Club (Ossining, N. Y.) is thinking seriously about reviving its picture annual, which is an excellent idea for the rest of you, come to think of it.

Kenneth Hood, who pushes out the publicity very capably for *Fotoclan of St. Louis,* has a new home address, which some of you may want to jot down: 3000 Woodson Road, Overland 14, Mo. (Not to seem finicky, Ken, but could you manage to ship us the original instead of the second or third carbon copy, just *once?*)

Taking its cue from the vineyard-sponsored radio show called "This is My Best," *Albany* (N. Y.) *Camera Club* has launched an intraclub print competition entitled "These Are Our Best." Eight of the club's leading print-makers bring in four pictures apiece. Maker of the winning print gets a bottle of the wine which is advertised on the radio show which started the whole thing. (Can outsiders enter that one, *Albany?*)

As few others can, Dr. D. J. Ruzicka recently gave *Pictorial Photographers of America* a convincing demonstration of his use of pyrocatechin in developing negatives whose subjects are of excessive contrast. You couldn't ask for a finer example of the photography which is *not* in the textbooks, and the New Yorkers got a lot out of it.

One of the most forceful and interesting bits we've seen in a long time appeared recently in "Camera Chatter," bulletin of *Westchester Camera Club,* Los Angeles, Calif. It was a short piece written by one of the members who had served as a Marine combat photographer on Okinawa—and his matter-of-fact ac-

(*Continued on page* 197)

Groth and the Camera

This artist took a camera to the war in Europe to catch the moments he wanted to remember and paint

Groth, in correspondent's dress, displays some of the equipment that he used.

JOHN GROTH, the artist-reporter, whose war book *Studio: Europe** was acclaimed by critics with such adjectives as "honest, sincere, human, touching" is an artist who looks the way an artist should look. And he talks about his work in the same way that he wrote his book —honestly and sincerely—and sometimes, it must be confessed, like someone out of Ernest Hemingway.

* "Studio: Europe," by John Groth, Vanguard, 424 Madison Avenue, New York, N. Y. $3.50.

In his studio on Manhattan's art center street—57th—he occasionally talks about how useful the camera was to him when he was reporting the war with sketches and words, and incidentally gathering the material for his book. After the war pictures he began illustrations for a collection of Hemingway short stories which the World Publishing Company brought out recently. The gaudy bull-fight scenes, full of tremendous power, vitality, and color are in sharp contrast to the paintings of death and war from *Studio: Europe* which appear on these pages.

Groth used three cameras in Europe: an Ikonta B, a Leica, and a Rolleiflex. He is strictly a beginning cameraman in every sense of the term—never uses artificial lights, just aims, bangs away, and prays he has something. Although he worked from pictures before he went to Europe, he had never taken any of his own. He says he owes a debt to photography since he learned to draw by copying freely the photographs in picture magazines. He learned to draw from photographs, which he collected and saved, many things which he had never seen.

A wounded soldier lights a cigarette. With scant photographic knowledge and no flash equipment, Groth captures the scene . . . the impression is enough for a painting.

The instant of discovery is the feeling that Groth records to draw at a later date. Lack of motorized equipment had forced the German army to resort to horses for their transportation. As the Nazis moved back, roadways down which they retreated were dotted with the grotesque shapes of dead and swollen horses. The exact first impression is seen here in both the photograph and the drawing of the horse.

Portraying rescue work of the English in London at time of the buzz bombs, Groth takes his material from many different photographs. Basket of bricks appears in all three shots below, and in the final drawing. Man's hat shown in the foreground of the painting is mute evidence of what the rescue workers seek. It is not in the photographs, but may have been added from a sketch made on the scene.

"Take this, for example," he says, and points to an exciting sketch of matador and bull. "Before I went to Mexico, I had learned to draw a bull, yet I had never seen one. I worked merely from photos. It was the same with my war pictures. Before I went to Europe, I was drawing war scenes for *Esquire* and other magazines, even though I had never been under fire. I was able to do them because of a cumulative feeling—built up from movies, photos, war drawings. From looking and seeing."

Groth took simple developing and printing equipment with him, but he used it only twice. "We were on the move. Things moved too fast," he explains. Nor did he bother with special lenses or filters. It was merely "the impression of the moment" he was seeking, not an excellent photograph. There were times, however, such as the Fall of Berlin when he wished he were more of a camera expert, since he was the only American with a camera in Berlin that day. On that particular day another advantage of the camera—along with its speed—was demonstrated: The lone jeepload of Allied correspondents was conspicuous in the midst of the conquering Red Army anyhow; an artist, standing in the midst of the burning city, sketching the ruins, would have been a bit *too* conspicuous.

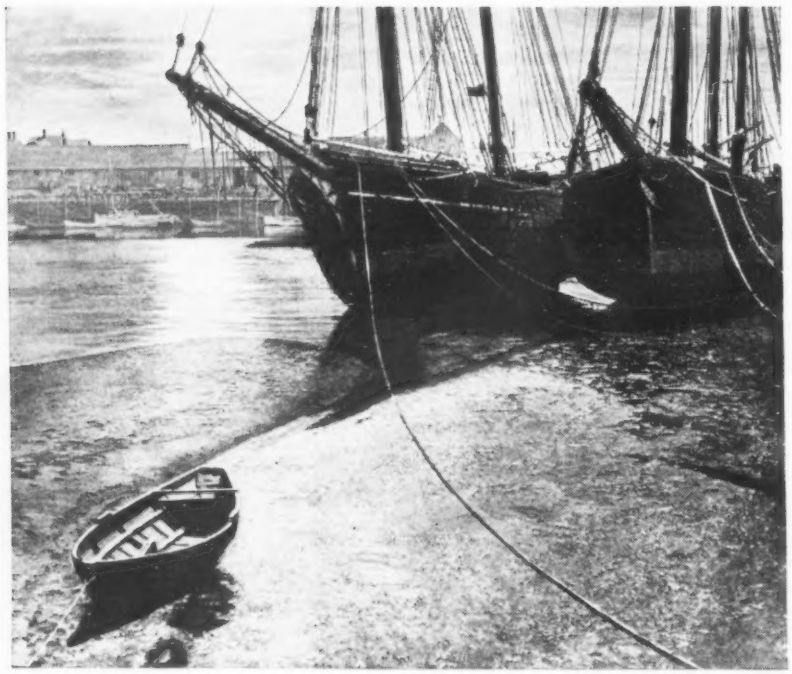
To John Groth a camera is "an extra tool . . . an extra arm." Like other painters before him (Gauguin was one, Degas, another) he has discovered that there are things a painter can get from a photograph which are impossible to sketch. In war so many things happen at once that there isn't time to catch them all—the details of a large scene, the wrinkles of a coat, the tilt of a cap, the mechanics of a tank, a trick of facial expression that disappears too soon to be sketched.

"You concentrate so much on the one thing that strikes you as you sketch that you lose the rest. This process of selection is not in the camera, it's just in you. The camera gives you *all* the picture."

(*Continued on page* 187)

Mushrooms by R. L. Coffin was accepted in the Nature Division. Coffin has been photographing fungi for several years. He found this mushroom growth *(Pleurotus Ulmarius)* on the underside of an elm log, rolled it over, and made this excellent shot.

PSA EXHIBITION



Low Tide by H. K. Shigeta was hung in the Pictorial Division. The rowboat and curving lines lead the eye to the sailboats in this well-composed photograph.

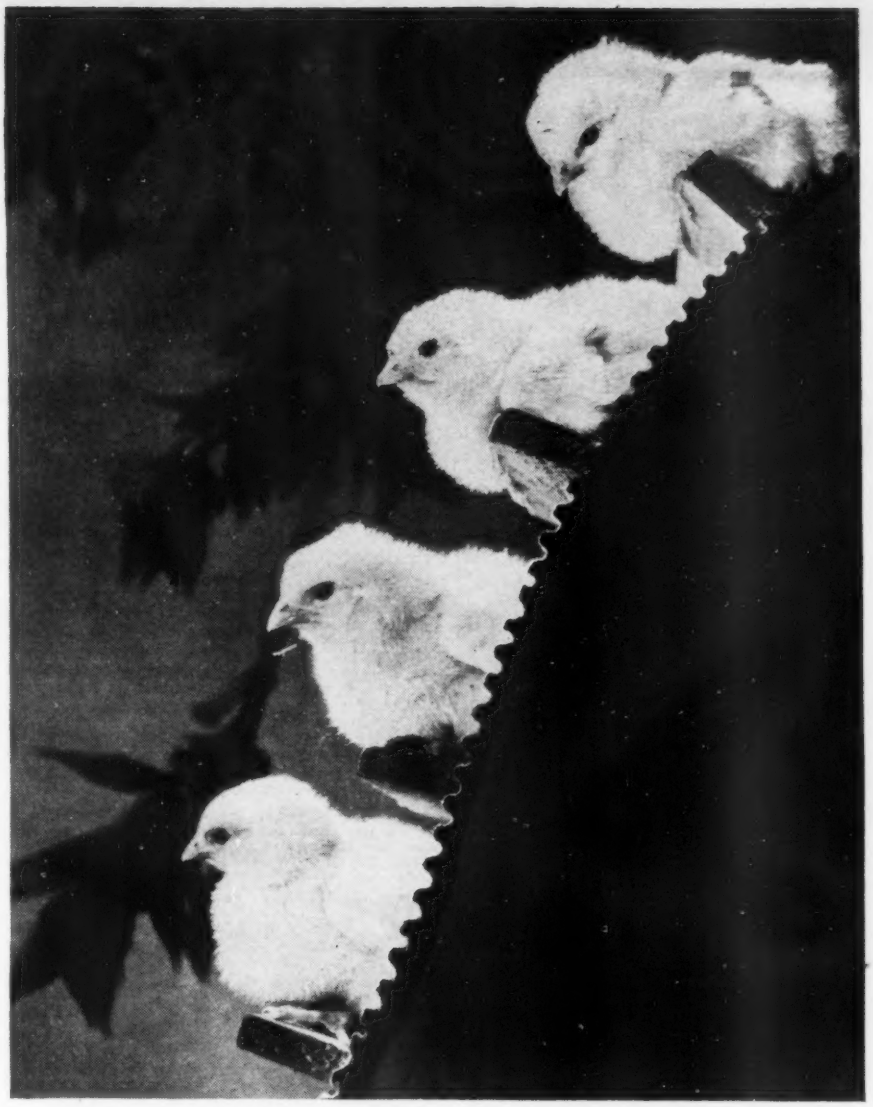
HERE ARE SEVEN outstanding prints from the Pictorial and Nature Divisions of the 1946 Exhibition of Photography of the Photographic Society of America. The exhibition opened at the Memorial Art Gallery in Rochester, New York, on October 31 and continued through November 23.

The total entries of prints and slides in the competition numbered 4,327, of which 1,084 were chosen for the final exhibition. In the Pictorial Division, 1,236 black-and-white prints were entered and 412 were hung; 1,804 color slides were entered and 273 accepted; and 59 color prints were entered, 27 of which were accepted.

One hundred forty-two prints were entered in the Nature Division of the Exhibition, 53 of them being accepted. Three hundred ninety-seven slides were also entered in this division, and of these, 79 were accepted.

There were 170 prints accepted in the Technical Division out of 619 prints entered. Fifty prints were entered (by invitation) in the Press Division, all being hung. In the Continental Print Competition, 20 prints were entered and accepted.

The judges who selected the winners in the 1946 Exhibition of Photography were: Edward C. Crossett, FPSA, FRPS; Earl C. Esty; Adolph Fassbender, FPSA; John R. Hogan, FPSA; and Franklin I. Jordan, FPSA.—

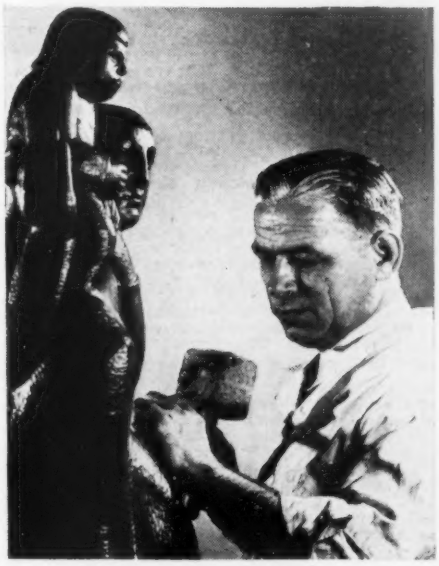


Observers by John H. Vondell, APSA, was conceived for the cover of a college bulletin. Modifying the original version, Vondell made this appealing pictorial photograph.

Young Fisherman by Joseph Hale was made with Ikoflex while his son was at play.

Turtle Head by Louis Quitt won a debate about good subject-matter at zoo.

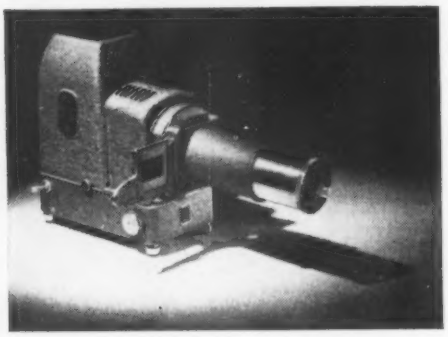
Ocelot by Forrest Shields, a crisp, interesting, well-composed picture, was hung in the Nature Division of the 1946 Exhibition at the Rochester Memorial Art Gallery.



Wm. Ehrich, Sculptor by E. G. Sourla was accepted in the Pictorial Division.

TRADE NOTES AND NEWS

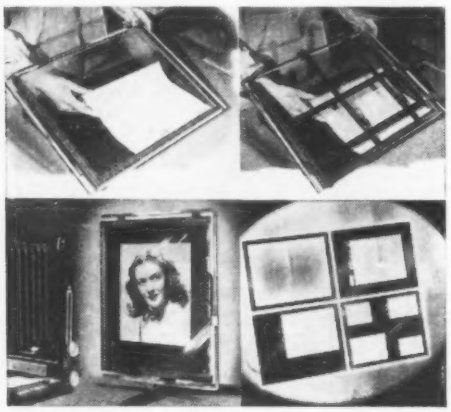
A SLIDE PROJECTOR with adjustable condenser lens system, 300-watt illumination, color-free heat filter, and extreme



Filmo Duo-Master with slide carrier.

steadiness while slides are being changed has been announced by Bell & Howell Company, 7100 McCormick Rd., Chicago 45, Ill. Named the Filmo Duo-Master, this machine is offered in a price range lower than the Slide Master. It is intended for personal and vocational use. Features include B&H pre-aligned lamp, which may be removed while hot without being touched by the operator, triple-walled lamphouse for safe cooling, and interchangeable lenses of 3½, 5, and 7½ inches focal length. A compartment case is available, accommodating the projector with 3½-inch lens in position, slide-holder unit, 5 and 7-inch lenses, power cord, and spare lamp.

AN IMPROVED EASEL is announced by DeGroff Laboratories, Inc., South Bend, Ind. Automatic alignment of the paper is a feature which speeds up darkroom work. Due to its construction, fixed and adjustable masks can be interchanged quickly or a glass plate can be employed to make bor-



Easel makes borderless prints or adjustable margins, holds copy and uses masks.

derless prints in any size. Adjustable masks are standard, and sets of fixed masks can be purchased as accessories. Also available as an accessory is a heavily-built tripod base, with all tilts, for distortion control and to hold the easel vertical for use as a copying stand. The basic easel, with adjustable masks and glass, is priced at $24.75 plus tax. The set of four fixed masks, having openings for 3½x5, 4x5, 4x6, 5x7, 8x10, 11x14, and 8x10 centered on 11x14 with imprint space for the photographer's name, is $9.95 plus tax. The tripod base is $14.95 plus tax.

RANGEFINDER FOCUSING for the Bolex and other turret movie cameras is provided by the new Ambol Cine-Focus coupled rangefinder announced by American Bolex Company, Inc., 521 Fifth Ave., New York 17, N. Y. The rangefinder is mounted in one lens opening of the turret, and a cam lever protruding from it engages the lens in the next turret opening. As the lens is rotated to focus, the cam lever follows it, indicating sharp focus when the images as seen in the rangefinder coincide. The finder is of the split-image type. Each camera and lens combination requires a different model, but only one rangefinder is required for any camera since all measurements may be made on the one lens equipped with Cine-Focus and distance measurements transferred to other lenses. Models now are ready for Bolex H-16 with 1-inch *f* 1.5 Wollensak; Bolex H-16 with 1-inch *f* 1.4 Kern; Bolex H-8 with ½-inch *f* 1.9 Wollensak; Filmo 70-D or 70-DA with 1-inch *f* 1.5 T. H. C. or Wollensak; Cine Kodak Special with 1-inch *f* 1.9 Kodak lens. Other models are in preparation.

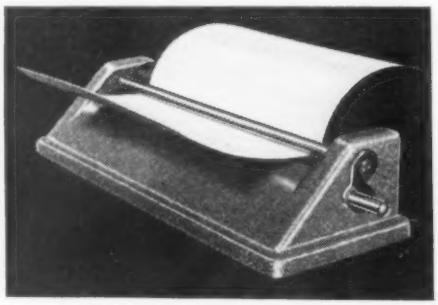
TWO-WAY TILT is featured in the new Otto tripod head with stainless steel blades and disk brakes. Grooved, transparent lucite handles provide easy tens.on adjust-

Tilting action of new Otto tripod head.

ment to compress the brake blades securely. When tightened the top will support a weight of 200 pounds in any position, according to the manufacturer. It will tip at least 10 degrees past vertical, and has a side tilt of 30 degrees either way. The top measures 4x4½ inches, and is designed to take cameras up to 5x7. This tripod head was designed by Otto Halmer, instructor at Art Center School in Los Angeles. Further information is available from dealers or from Otto Engineering Co., 1159 E. Hyde Park Blvd., Inglewood, Calif.

VISIBLE IN THE DARK, and designed for marking switches, trays, and other darkroom accessories, Dark-Room Aid is announced by Dory and Schoechert, 108 W. Lake St., Chicago 1, Ill. It comes on a decalcomania base, in flat sheets 6x3 inches. There are two sheets per package, with instructions, for $1.00.

A STREAMLINED manual print straightener, the Morse M-45 especially designed for amateurs, now is in production at the Morse Instrument Co., Hudson, Ohio. Maximum capacity of this model is the standard 8x10 print. The base of the unit is heavily weighted to hold it in position without fastening. Sponge rubber feed rolls and polished stainless steel guide rolls run on ball

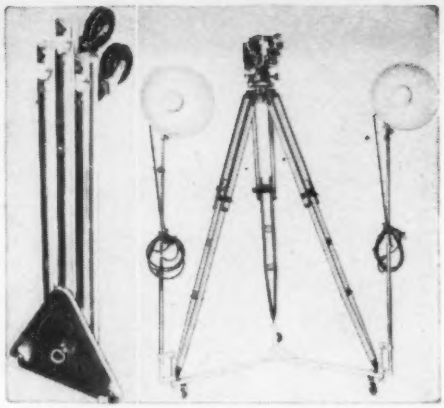


Straightener takes standard 8x10 print.

bearings. A mohair-covered guide strip protects prints. Compact in design, the straightener measures just over 1 foot in length and is less than 5 inches high. It retails at $12.50 plus tax.

A WATER FILTER KIT which comes complete with all attachments to fit any water system is being introduced by Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia 7, Pa. Named the "Flo-Kleen," it is priced at $4.75.

A PORTABLE unit designed to carry camera, tripod, and lights—the Cine Pro Dolly—has been brought out by Cine Pro Corp., 36 W. 25th St., New York 10, N. Y. The

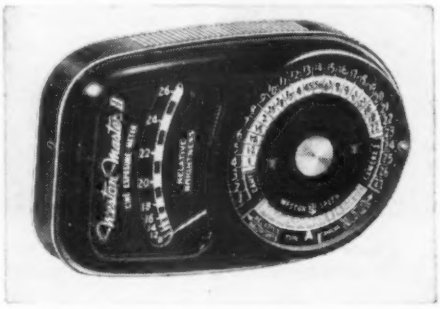


Folding dolly holds camera and lights.

Dolly has deep cups to hold the legs of any tripod firmly, and the unit can be folded up by loosening two thumbscrews. By snapping off the rollers, the photographer can convert it into a firm triangular support for the tripod. The Dolly is of lightweight aluminum construction with ball-bearing rollers, and weighs less than 3 pounds.

A MULTIPLE-OUTLET BOX for use in the darkroom or in taking pictures with floodlamps is available now from G. Gennert, 20 West 22nd St., New York, N. Y. It provides eight standard receptacles, and a long-stroke toggle switch which breaks both sides of the current-supply circuit. A pilot light glows when the current is on, and tells whether it is AC or DC. The device comes complete with 15-amp. fuses to protect the main lines on which it is used and make replacement easy. The price is $17.50.

A NEW MOVIE MODEL, the Master II Cine, has just been introduced by the Weston Electrical Instrument Corporation, Newark, N. J. In addition to the advanced



New Weston II for movie camera users.

design features of the Universal model, the new Cine meter incorporates a "pre-set" type of exposure dial, permitting the user to set his film speed, type of camera, and frames per second in advance. Thus the correct aperture can be read from the exposure control dial without turning a disk at the time the shot is being made. A sharp viewing angle (25 degrees) provides approximately the same coverage as the average movie camera lens. Sensitivity covers the full range of scenes that can be photographed successfully with a movie camera. High-light and low-light scales are provided for added sensitivity and accurate reading, and the heart of the instrument is the Weston photoelectric cell which is sealed in a moisture-proof housing to assure stability under humidity changes and accuracy throughout a longer life.

A NEW PRINCIPLE in combination lens shade and filter holders is incorporated in Filter-Flip, announced by Photo Utilities, Inc., 10 West 33rd St., New York, N. Y. Each shade holds two interchangeable filters, which are hinged in such a manner that they can be swung down over the lens by turning a small handle. Standard colors are medium yellow and red, and other combinations can be purchased on order. Filter-Flip can be used on all cameras having lens mount diameters from 23 to 33.5 mm, using one of seven adapter sizes. Price, complete with one adapter, is $7.95 plus excise tax.

THE NEW POSTWAR Thalmetal tripod is announced by Craig Movie Supply Co., 1053 So. Olive, Los Angeles 15, Calif. It has many changes in design which the manufacturer feels will make it more popular

(*Continued on page* 189)

The **Speed GRAPHIC** is made in the following convenient negative sizes: 2¼ x 3¼ Miniature (illustrated), 3¼ x 4¼, 4 x 5.

FOR ANY PICTURE—ANY TIME
A *SPEED GRAPHIC!*

With a versatile Speed GRAPHIC in your hand, you're ready for any picture . . . any time! This precision-made, all-purpose camera has what it takes to make prize-winning pictures . . . anywhere . . . day or night!

What makes the Speed GRAPHIC superior? A focal-plane shutter with a wide range of speeds—wire frame finder and peep-sight for ease in following fast action—provision for fitting a coupled range finder—removable lensboard allowing the use of high-speed, wide-angle and telephoto lenses—flash synchronization—long bellows extension for close-ups—ground-glass focusing for planned composition.

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WHO'S WHO

News & Comments about Photography and Photographers

Conducted by H. P. SIDEL, director of THE SCHOOL OF MODERN PHOTOGRAPHY

● Planning a Photo Studio—in the Grand Manner!

Many a photographer, eager to get started in his own studio, sacrifices the benefits of long-range planning in order to throw open his doors as soon as possible. Not so George and David Avant, *(see opposite page)* former SMP students who lavished an abundance of time, thought, care and business planning upon their new venture—the L'Avant Studios, Tallahassee, Florida.

George and David Avant

The planning started when both George and David were photo officers in the Armed Forces, before they came to my School. Through correspondence, the brothers made their decisions . . . commissioned a famous architect to draw up the plans. Now the L'Avant Studio is truly a showplace . . . two spacious floors devoted entirely to photography. 'Mid such surroundings, surely inspiration will never desert them!

● Fashion Photo Success Story

An enthusiastic letter from SMP graduate Mark Warren advises this camera-correspondent that as soon as Mark left these hypo-scented halls, success lost no time in greeting him! Out in Cincinnati, where Mark opened his own studio, he was commissioned to do fashion work for a leading department store almost before his darkroom was built! Writes Warren, "I didn't expect such terrific results so soon! All I need is a dozen hands and 48 hours a day!" Nice going, Mark! Keep us informed of your progress.

● Career Corner

Many an SMP graduate has climbed a notch upwards toward success this past month! Robert Berke joins the Robert Nast Photo Service, New York City, while Francis C. Edward goes to Ultra Photos, Newark, New Jersey; Barbara Turkington has moved on from a photo post at Cornell Medical College to one with New York Eye & Ear Infirmary. Here she will assist Mrs. W. W. Brown, also a graduate of my School.

Sam Seigel, formerly of the O.W.I., now implements the staff of the United Technicians, New York City. George Arnone has accepted an offer to head the Portrait Service and Candid Wedding Division of the Osborne Photo Studios, Inc., Seattle, Washington. Lionel Valliere, impressario of the Valliere Studios, Biddeford, Maine, has been appointed an official photographer for the Bates Manufacturing Co.

● Jewel of a Job

Dorothy L. Quasdorf joins that elite group of SMP graduates who have been placed with Cartier's, famed Fifth Avenue Jewelers. Subjects for her lens will be priceless jewels and fabulous necklaces!

● New Studio News

SMP graduate "Joe" Brignolo of Bridgeport, Conn., and "Bud" Wallace, Briarcliff Manor, N. Y., have opened the Brignolo-Wallace Studio, 2763 Coral Way, Miami, Florida. Ruth Moritz and Carol Charpie have established a new studio in Cleveland, Ohio, where they will specialize in Child Photography.

● Yours for the Asking

If you would like a free copy of the SMP Outline of Courses, just send the coupon below.

H. P. SIDEL, director,
THE SCHOOL OF MODERN PHOTOGRAPHY
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NOTES ON THE PICTURE SECTION

PAGE 64

Using a 2¼x2¼ Automatic Rolleiflex with a Zeiss Tessar *f* 3.5 lens, Bradley Smith photographed the photography class at the Chicago Art Institute. The exposure of 1/25 second at *f* 8 was made on Eastman Super-XX film with flood lighting.

PAGE 65

James N. Keen made two exposures on one negative to achieve the effect in his picture of the choir singer. He made the first exposure at 1/10 second and *f* 11 to get the natural lighting coming through the stained glass window. Then he quickly changed the exposure to *f* 22 at 1/200 second, plugged in his flashbulbs, and exposed for the singer. The 4x5 Anniversary Model Speed Graphic was on a tripod throughout this procedure. The picture was made on Eastman Super Panchro Press film.

PAGE 66

The scene along the road near Augusta, Maine, was taken by Gordon Parks on an assignment for the Standard Oil Company. He photographed this area because it is along an oil truck driver's delivery route. Using a 2¼x2¼ Automatic Rolleiflex with a 7.5 cm *f* 3.5 Zeiss Tessar lens, a Wratten K2 (medium yellow) filter, and Eastman Super-XX film, he exposed 1/100 second at *f* 11.

PAGE 67

From the 15th floor of the R.C.A. Building overlooking Rockefeller Plaza ice rink in New York City, Dorothy Meigs Eidlitz made "Ant Antics." She used a 35 mm Leica camera with a 50 mm *f* 2 Summar lens and Dupont Superior film. The exposure was made with a meter, and no record was kept. Mrs. Eidlitz purposely allowed the borders and figures to print dark for emphasis.

John Vachon was on assignment for the Standard Oil Company when he made the picture of the man descending from the oil tank. The shot was made in Raymond, Maine, with a 2¼x2¼ Standard Rolleiflex which has a 7.5 cm *f* 3.5 Zeiss Tessar lens. The exposure of 1/100 second at *f* 16 was made on Eastman Super-XX film.

PAGE 68

Another Standard Oil assignment to show what an "oil pool" means, who runs it, and who lives near it was being photographed by Harold Corsini when he caught the picture of the children of Carter Oil Company workers. The shot was made in Fayette County, Illinois. Corsini used a 2¼x2¼ Rolleiflex with a 7.5 cm *f* 3.5 Zeiss Tessar lens, and Eastman Super-XX film to make the exposure of 1/200 second at *f* 4.

PAGE 69

Edward Weston uses an 8x10 View camera for his work and makes contact prints to get textures and details in his pictures.

PAGE 70

"The Elderly Wolf" was photographed by Edward Burks with a 4x5 View camera which has an 8¼-inch Zeiss Tessar lens. The exposure was 1/5 second at *f* 14 on Eastman Tri-X Panchromatic film.

The nude study in bas-relief was photographed by Paul Garrison with an 8x10 Eastman View camera equipped with a 14½-inch *f* 9 Goerz Apochromat lens. He used a 5000-watt Keg light, exposing 1/5 second at *f* 22 on Ansco Triple-S Panchromatic film.

PAGE 71

Carl Perutz photographed the professional dancer, Marqueeze, in 1944 in the London Camera Club Studios. At the time, he was a photographer with the Army in Europe. Wanting to do some studio work for a change, he was able to borrow a Speed Graphic and a Voigtlander for the job. This picture was made with the 2¼x2¼ Voigtlander Superb which had a 3-inch *f* 3.5 lens. Using Eastman Super-XX film, Perutz exposed 1/10 second at *f* 5.6.

PAGE 72

"The Creator" was photographed at Crile General Hospital in Cleveland, Ohio. The sculptor in this picture was a GI who had been badly burned, but who was doing some very successful work. David H. Roy wanted to show this work in a natural setting. He used a 4x5 Speed Graphic with a 6-inch *f* 3.5 Zeiss lens. His lighting setup included two No. 4 floodlamps and one No. 2 floodlamp. The exposure was 1/25 second at *f* 11 on Defender X-F Panchromatic Press film.

PAGE 73

Esther Bubley was working at Gilbert and Barker Manufacturing Company in Springfield, Massachusetts, on assignment for the Standard Oil Company when she made the two pictures of the company hospital. The nurse was removing a foreign particle from the worker's eye. For the first shot, Miss Bubley used a 2¼x2¼ Ikoflex III camera with an 8 cm *f* 2.8 Zeiss Tessar lens. She exposed 1/100 second at *f* 11 on Eastman Super-XX film and used two flashbulbs, one on the camera with no reflector and one off the camera in a reflector.

Miss Bubley switched to a 3¼x4¼ Linhoff Teknika for the next shot. The camera has a 5¼-inch *f* 4.5 Zeiss Tessar lens. Using Eastman Super Panchro Press film, Type B, and the same flash setup, she exposed 1/100 second at *f* 11.

Clyde Childress was making a design for a three panel screen which had to be of purely decorative effect, yet be accomplished by photographic processes. Childress made a photograph of the Eurasian dancer-model, Kiyo, then made a positive transparency of the negative. Offsetting these two transparencies slightly, he printed the bas-relief with a third reticulated negative for a background.

PAGE 74

On a picnic-photographic excursion of his camera club, John Gibbs Holyoke photographed "Autumn." Because his own 4x5 camera failed to give him the correct effect, he borrowed a 2¼x2¼ Voigtlander Superb with an *f* 3.5 Heliar lens. The exposure was made on Ansco Supreme film at *f* 16 and 1/100 second in natural light. Holyoke used a Wratten K2 (medium yellow) filter for this picture which was taken near Laguna Beach in California.

THE JANUARY COVER

John Randolph photographed Miss Ruth Upham in Big Pines, California, on a cold day when his feet were almost frozen. The trip from Los Angeles started at eight in the morning and the photographic party did not return until six o'clock that night. The sled was borrowed for the occasion.

Randolph used a 5x7 Ansco View camera with a 9½-inch *f* 6.8 Goerz Dagor lens and Eastman Kodachrome, Daylight Type, film. He exposed 1/10 second at *f* 19. The natural sunlighting was directed to fill in the shadow areas with a reflector.

HOW TO BE WELL "GROOMED" for SUCCESS in PHOTOGRAPHY

Camera careerists who would court success in photography must acquire versatility, ingenuity, self-confidence and skill! Swiftly, surely, these all-important qualities are developed and polished at New York's famed, cosmopolitan SCHOOL OF MODERN PHOTOGRAPHY.

1. There's a bright future ahead for well-trained photographers . . . in top-flight studios, in important commercial and industrial concerns, and in promising enterprises of their own. Among SMP graduates who have recently hung out their own shingles is RICHARD BLUSTEIN, erstwhile member of the Yale Camera Club and ex-Army officer. Now, with his talents perfected at SMP, BLUSTEIN's camera technique is truly something to behold (*see left*) as is his smart new studio at 71 Newbury Street, Boston, in the swank Back Bay area.

3. Low key or high key, SMP students master every aspect of portrait photography under the aegis of the School's outstanding photographer-instructors. Only top-flight instructors could possibly teach at SMP, because many students are in-the-know professionals! Case in point is ARTHUR A. STREEN, who had years of experience before coming to the School . . . recently opened the successful Berkeley Studios of Commercial Photography, 268 Bridge Street, Springfield, Mass.

2. Decision of a lifetime—to come to THE SCHOOL OF MODERN PHOTOGRAPHY and thus reap the benefits of ultra-modern, completely-rounded photographic training! Profiting greatly from his SMP courses is EDWARD GRABLEVSKY (*above*) whose standing was strictly amateur before coming to the School. Now Grablevsky is free-lancing while he plans for the day he will open his own studio.

4. It's all in the family—many's the pair of brothers and sisters, mothers and daughters, husbands and wives, who come to SMP so that they may then join their talents in an enterprise of their own! Some are amateurs who seek the basic fundamentals . . . others are professionals who would perfect their talents. In the latter group are brothers DAVID A. and GEORGE D. AVANT, both with a background rich in photographic experience. George was photo editor of his college annual and newspaper . . . then a photo public relations officer in the Navy. David worked his way through college with free-lance photography, was photo officer while a Major in the Army Air Corps. Now with the last SMP lesson tucked away in their minds, they open a big, glamourous photographic studio in Tallahassee, Florida. For a description of the model L'Avant Studio, see SMP column, opposite page.

5. To brush up on the latest techniques in photography, many professionals make time in their busy schedules to come to THE SCHOOL OF MODERN PHOTOGRAPHY. Refresher courses at SMP mark a high-spot in the career of PHILIP GOLD, SMP graduate whose previous experience includes three years of free-lance commercial photography. Now, with new wrinkles learned, new ideas and enthusiasm, Gold is going forward to new fields to conquer! His next exciting assignment will take him abroad for an American manufacturer. In addition, the United Nations may use his services while he is overseas.

6. Information Please! Into this reception room have walked thousands of starry-eyed youngsters and careerists of all ages. Question most often asked: "*What about tuition fees?*" The answer is genuinely surprising, for specialized courses or complete study programs, *either day or evening*, are exceptionally moderate. Visit the School, or write for outline of courses. *Address* H. P. Sidel, *director*, Dept. P1.

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Holiday Specials

GIFTS FOR THE PHOTOGRAPHER

We will maintain these prices thru December despite lifting of OPA after going to press.

GRISWOLD JR. SPLICER

8 mm. and 16 mm. Govt. Surplus, Reg. $16.50 — **$9.95**

FILM PACK ADAPTER — $5.95

for 9x12 cameras—uses 3¼x4¼ pack

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4x5 Graphic	$4.15
8x10 E.K. (Gov't surplus)	4.95
Double	3.95

8X10 PRINTER

E.K. (Gov't Surplus) — **$38.75**

NORWOOD UNIVERSAL DIRECTOR

EXPOSURE METER — **$75.00**

with Photosphere

WOLLENSAK TELE LENS — $109.50

15" f5.6
Reg. $210

KEYSTONE F8 AERIAL CAMERA

Wol. f5.6, 15" coated lens. Focal plane shutter 5x7 roll or cut film.

Gov't surplus — **$115.00**

ROBOT II CARTRIDGES — $3.45

Take-up or supply

BACO DELUXE 4 x 5 Press-View

$75

Revolving Back—light weight, sturdy—Rapid focus—micrometer rear focus—Bellows 22½". Takes Standard 4 x 5 double cut-film holders.

Converts to view with extension rods. Rising, tilting and swing front.

Brand 4x5 Press View	$79.50
Printex 4x5 Press	75.00
Newton Nu-Vue 4x5	79.50
Korona 4x5....$45; Comm. $55; 5x7	65.00
Baco Press Club 2¼x3¼	41.63
Printex Mini-Press 2¼x3¼	49.50

Lenses, holders, pack-adapters, range finders, guns, available.

35 MM SPARTUS CANDID

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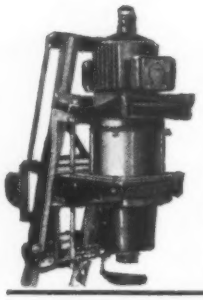
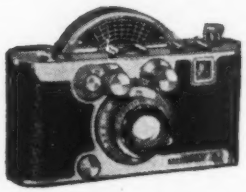
A 35 MM camera to sell at this new low price! 3 lens openings from f7.7. Two shutter speeds, optical view finder, tripod socket, automatic exposure counter, patented automatic clutch film release. Complete with f7.7 Achromatic lens.



OMEGA DII 4 x 5 ENLARGER

$194.80

Latest enlarger with new color-head which permits insertion of heat absorbing glass color filters between lamp and condensers, making possible direct color printing and color separation work.



35 MM UNIVEX MERCURY II OUTFIT

Has coated f2.7 Tricor lens, genuine leather Eveready case, Synchro-Flashgun, combination sunshade—filter holder and three filters.

	List Price	Our Price
Camera	$82.90	$79.50
Case	7.25	5.75
Gun	7.30	6.80
Sunshade	3.95	2.95
Filters	3.75	.75
	$105.15	$95.75

COMPLETE $95.75

You Save $9.40

SEMINAR STUDIO FLASH

Announcing the SEMINAR High Speed Studio Flash—Compact, light-weight—For the professional photographer—Thoroughly perfected: 6 month guarantee—PLENTY OF LIGHT, 25,000 flashes of brilliant color-balanced light—1/50,000th sec. photoflash stops fast action—flood or spot reflector for controlling light—up to four lights flashed from one unit, two full intensity—works with regular or built-in synchronizer tripper, no battery needed—Packard Shutter attachment available. Special adjustments tailor-made to suit your needs at manufacturers' cost.

IMMEDIATE DELIVERY ON THE FOLLOWING AC UNITS:

Single light, portable $215; Double $255; Triple	$315
Single, heavy-duty $295; Double $335; Triple	385

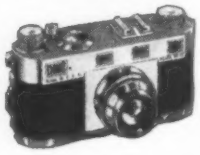
CUSTOM BUILT UNITS MADE TO ORDER

AVAILABLE LATER

(1) A Portable battery-operated model

(2) Extra-heavy-duty studio photo-cell model

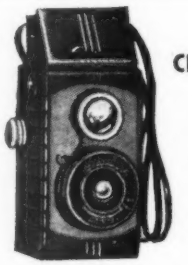
NOTE:—We have investigated the many electro-flash units coming on the market and proudly present and feature the Seminar line as exclusive national mail-order distributors.



35MM PRECISION MACHINED CLARUS

CASE AND STRAP $6.50 — **$116.25**

Featuring Synchro-Loc Focusing, with f2.8 coated interchangeable lens. All controls visible on top. Coupled range-finder. Single control film winder and shutter cocking prevents double exposure.

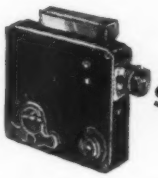


CLIX-O-FLEX REFLEX TYPE CAMERA

CASE $1.00 — **$5.95**

A fine little camera for beginners. Uses 127 film. Ground glass viewfinder.

16 MM MAGAZINE POCKETTE



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Case $9.50

Bausch & Lomb f3 lens. Dust-free view finder. Pre-set footage indicator. 172° angle shutter. Power-spring drive. Single-frame adjuster. Film available.

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Immediate DELIVERY!

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Amproslide 300 watt, coated lens, case $70.20
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GoldE Nu-Manumatic, 300 watt 54.66

● 16mm SOUND PROJECTORS

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Victor ..... 454.00 Movie Mite 293.15
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Cabinet Dryer—all type film to 8x10 ..... 85.00
Flash Synchronizer-adjustable reflector Contour Control, with bracket, for all cameras 47.85
Shield 7.75

● ENLARGERS

Federal 250 enlarger 3½" f4.5, new list—**$86; Special**, our list $75.95
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Printex 4x5 latest condenser model 156.00
National Cold Lite 4x5 latest color model 175.00
Solar 2¼x3¼ Autofocus 3½" f4.5 coated 163.82
DeJur Versatile I 2¼x3¼, 3½" f4.5 ..... 125.00
Elwood BM **$22.75;** with 2" f4.5 **$29.50;** 3½" f4.5 ..... 45.00
Sunray Arnold D 2¼x3¼ **$65.00;** with 3½" f4.5 ..... 85.00

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3½" f4.5 **$22.50;** 4⅛" f4.5 ..... $27.50
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6⅜" f4.5 Wollensak 53.20
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● FLASHGUNS

Mendelsohn Speedgun, Leica or Contax $37.85
Abbeyflex gun, Auto or New Standard Rollei 40.60
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Perfex 8.75

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Sunray Studio Stand No. 12 ..... 44.50
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A vertical Rapid Projection Printer—takes Memosize to #116 strip or cut-film—for mass production of enlargements on contact paper—

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$324.35
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68-U
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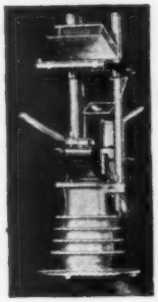
(Delivery about 2 months from order.)

Electronic Timer
$93.75



Numerator
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New Amateur Presto
Immediate Delivery

A portable rapid projection-printer—makes 150-200 professional quality enlargements per hour on rapid contact paper—Memo to 1½"x1½" $166.05

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Albert 5x7 **$25.03;** 4x5 **$14.74;** Viceroy 8.90

● LENSES

K. A. f1.9 focusing 16mm, coated, C-mount $80.00
Turner-Reich Convertible f6.8 8x10 12", Betax No. 4 ..... 197.40
Ilex Paragon 12" f4.5, Universal Reg. **$196.65** 149.50
Ilex Paragon 7½" f4.5, Synchro, **$136.10;** 6½" 119.40
Gundlach Radar 12" f4.5 in Betax Reg. **$199.50, Special** 149.50
B&L 20" f5.6, Reg. **$375.00; Special** 149.50
Meyer Tele-Megor f5.5 16", Compound 185.00
½" f1.9 focusing 8mm 52.60

● CAMERAS

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Beacon ½ V.P., coated lens, case 12.45
Hollywood focusing reflex No. 120 ..... 19.95
Lektra 16mm camera, 50 ft. magazine, f3.5, electric drive battery unit, with case 125.00
Busch Precision Pressman "C," 101mm f4.5 coated, Rapax, Kal. r.f. 167.75
Ansco 5x7 View, case, stand, sliding carriage, reducing back, 9½" f6.3 Woll. in Alphax 370.00
Ansco 8x10 View, case, stand, sliding carriage, reducing back 12" f4.5 Gundlach Radar in Betax 465.00
Grover 8x10, 12" f4.5 Gundlach Radar, Betax 302.75
Grover 5x7, 9½" Woll. f6.3, Alphax 205.70
New Leica IIIc, f3.5 Elmar, case, Vidom finder, 90mm f4.5, 127mm f4.5, Copying Attach., Sliding Arm, Focomat enlarger 1b 954.34
Monte Carlo "120" folding, f4.5 ..... 45.40
VOKAR I, 35 mm. f 2.8 coated, cpld 85.95

● EXPOSURE METERS

G.E. latest DW-58 ASA, case $28.80
Weston Master II, with case 31.52
Skan, with case 14.95
DeJur Autocritic No. 50, case ..... **$25.75;** 5B 17.40

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Rollei Bantam Adapter 6.50
Rolleiflex E. R. case **$8.25;** Rolleicord 6.60
Kalart E-2 Deluxe Rangefinder 38.50
Kodak 8x10 easels 7.60
Stainless Steel trays 11x14, reg. **$7.50** 4.95
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Weaco Roto Dryer 12x20 **$17.90;** 24x28 ..... 27.80
Arkay Flipper Dryer 13x15½ 14.00
E-Z View, the ideal 35mm negative file, will accommodate 12 strips ..... .10
Levine's 11x14 Revolving Drum Washer 12.50
Levine's 3-section tank 5x7, complete 12.32
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Levine's 11x14 adj. all-metal easel 9.95
Levine's 4x5 wood easel **$1.15;** 8x10 ..... 1.50
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(1000 watt) 35.53
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Academy Spotlite with bulb 9.95
Morse M-60 Studio Lite 85.00
Acme Lite **$22.85;** stands (pair) 11.90
Pako Latest B-8 Elec. Dryer, semi-matte 393.63
Ambol Cine Focus coupled r.f. for Bolex H-16 ..... 46.40

● TIMERS

Time-O-Lite Master **$19.50;** Prof. $24.50
G.E. Timer, large **$6.00;** Mark-Timer 9.35

● STROBE FLASH UNITS

Wabash Portable AC Electroflash $180.00
Kalart Synchrostrob **$16.00;** Sara 14.00
Kluge Prof. Studio Strobo-Lite AC 79.50
Fotolux AC Speedlite **$232.00;** double unit 309.00
Everflash portable battery unit, power pack, case, gun, tube and charger 198.75
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CAMERAS WANTED!!

Highest cash prices paid for desirable new and used cameras, etc., *particularly for foreign imported cameras!!* No dickering—no shopping around—no guesswork. Ship your camera today. We'll mail you a check for the exact full dollars-and-cents value by return mail; or ship Railway Express collect, insured, C.O.D., and marked "Allow Examination Privileges."

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Plaubel Makina II-S, Complete Deluxe Outfit
Auto Rolleiflex f3.5 Tessar; Rolleicord II f3.5
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Korelle Reflex II, f2.8 C.Z. Tessar
Contax II, f2; Contax III, f1.5
Leica IIIb, f2; II, f3.5; IIIc, f2, Summitar
Min. Graphic f4.5, Compur, Kal. r.f., gun
Anniv. Graphic f4.5, Kal. r.f., gun, etc.
Medalist f3.5; EKtra f1.9
Retina II, f2; Retaina I, f3.5
Super Ikonta A Sp.; Super B; Super C Sp.
And many others

● USED CAMERA SPECIALS—AS NEW

Reflex Korelle f2.9, case, 3 filters, sunshade, 6" Goerz telephoto $168.60
Praktiflex f2 Xenon, case, 3 filters, sunshade, Dallmeyer 7" f5.6 tele, filters, shade 252.16
As-new Super Kodak "620," f3.5 ..... 180.00

HANCOCK 6267

GEO. LEVINE & SONS CO.

55 BROMFIELD STREET, BOSTON 8, MASS.

"OVER A QUARTER CENTURY"

FLASH! FLASH!

Another Campus first! Sensational new Kluge Electronics Unit that puts strobe pictures within the reach of every amateur. 350000 peak-lite-lumens. Tested 4,080 flashes in four hours. Complete with lamp and clamp reflector. A.C. Wt. 13½ lbs.

Other portable strobe units in stock. Battery and A.C. 17 lbs. $235.50. Heavy duty Wilcox Studio Triple $331.00.

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The perfect Christmas gift. New, sensational, Micro "16" Camera. Color or black and white. Cigarette package size, with king size results. $29.50. Twenty-four load film cartridge, processing and printing incl...$1.00.

Time-O-Lites $19.50 for the perfect exposure.

Kodak rotary print washer up to 5 x 7—$7.10.

Vokar projector $14.50.

Gold E. projector, 300 watt, $67.37.

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DeJur meters, model 5-B—$17.40.

Binoculars 8 x 25, with case, standard—$50.00; featherweight—$55.00.

Turnerwright convertible lens, 8½, 14 & 20—$123.50.

Ilex Paragon 6½ synchro shutter—$121.00.

SHOP BY MAIL AND SAVE ON PHOTOGRAPHY EQUIPMENT

Write to Campus Camera for FREE Christmas gift.

Campus CAMERA SHOP

929 Broxton Ave., Los Angeles 24, California

All Color Processes DEMONSTRATED IN SHOW

By WALTER I. FISHMAN

DESIGNED to appeal to all types of color photographers, the color exhibition at the American Museum of Photography in Philadelphia was the first large scale color show since the end of the war. The exhibit, planned as one of the most comprehensive ever assembled, covered every phase of today's color processes together with all contemporary printing media and methods of reproduction.

Amateur photographers and professionals thronged the exhibits and stayed so long that museum attendants expected to see visitors bring their lunch and a folding chair. The show coincided with the annual convention of the American Photo-Engravers Association, and the museum became a point of interest for that group.

Redecorated for the exhibition, the walls of the museum were covered with large mounted color shots representing the work of over fifty outstanding photographers throughout the country. Eight by ten transparencies were displayed in specially backlighted cases or mounted in decks of lighted frames set into the wall.

Each color process was accompanied by a step-by-step display explaining its construction, handling, uses, and development. The steps were broken down into such simple operations that only a limited technical knowledge was needed to follow the life history from manufacturer to finished transparency. Dye-coupler films, such as Ansco Color, Kodachrome, and the new Ektachrome were thoroughly covered. Dye-coupler prints (Printon) and imbibition prints (Ives Color and Eastman Dye Transfer) as well as carbro prints were also featured in well designed displays.

One entire room of the museum was devoted to photomechanical reproduction. That room was the semi-official hangout for the photoengravers' convention gang. Magazine cover originals and reproductions plus outstanding examples of fine color reproduction from advertisements and illustrated stories covered the walls. In cases around the room were examples and explanatory displays of photoengraving, rotogravure, collotype, and photolithography. Focal points of the display were an original carbro by H. I. Williams and five full color reproductions by as many different photomechanical processes.

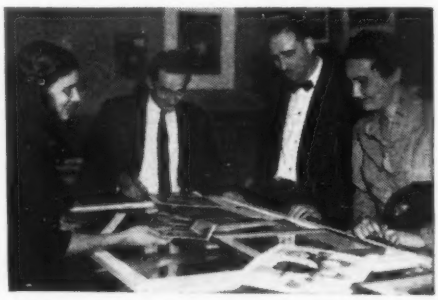
Many magazines cooperated in the show and sent examples of the best color work appearing in their pages during the past year. *Fortune, Mademoiselle,* and *Saturday Evening Post* were some of the contributors of original color copy plus the reproduction as it appeared.

Oil-colored photographs by Lucille R. Marshall so closely copied natural color that many visitors were certain the prints were carbro. Other feature displays covered color prints by both the Pavelle and Wayne process with examples and explanatory text.

One of the most comprehensive displays in the museum was the color rating systems, which included both the Munsell and Container Corporation's variation of the Ostwald system. Working models of color spheres, trees, and books showed the creation of an infinite variety of tints and

Molly Brown, member of Models Guild, studies transparencies in special backlighted frame. Museum started the guild.

Louis W. Sipley (right), director of American Museum of Photography, explains Munsell color tree to some visitors.



Photomechanical reproduction display room at color show attracts delegates of American Photo-Engravers Association.

2 Really Fine Christmas Gifts

FOR PHOTO FANS

EDWAL PHOTO-CHEM KIT

All the Chemicals Needed to Develop Pictures

This complete developing kit makes an excellent Christmas gift for beginners and advanced photographers. The Edwal Photo-Chem Kit contains all of the chemicals needed to develop negatives and prints—and a copy of the popular 140 page illustrated instruction book, "Modern Developing Methods," which explains all the steps. Edwal Chemicals are famous for producing noticeably better pictures. The Photo-Chem Kit comes in a sturdy carton suitable for shipping, weighs only 4½ lbs. Products in the Kit are stocked regularly by Edwal dealers and can be replaced as needed $2.95

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To Bring New Beauty to Black and White Pictures

Your friends who make prints or take movies will appreciate this unusual gift. The easy-to-use Kit contains four bottles of Edwal single-solution Color Toners—to color pictures in the mood of each scene—*blue* for sea and sky, *green* for trees and meadows, *brown* to give warmth to portraits, and *magenta* for moonlight scenes. Prints or films are simply immersed in diluted toner and toning begins. No darkroom, no bleaching—no redeveloping—no heating. Kit of 4 colors (blue, green, brown, magenta) enough to tone several hundred pictures $2.45

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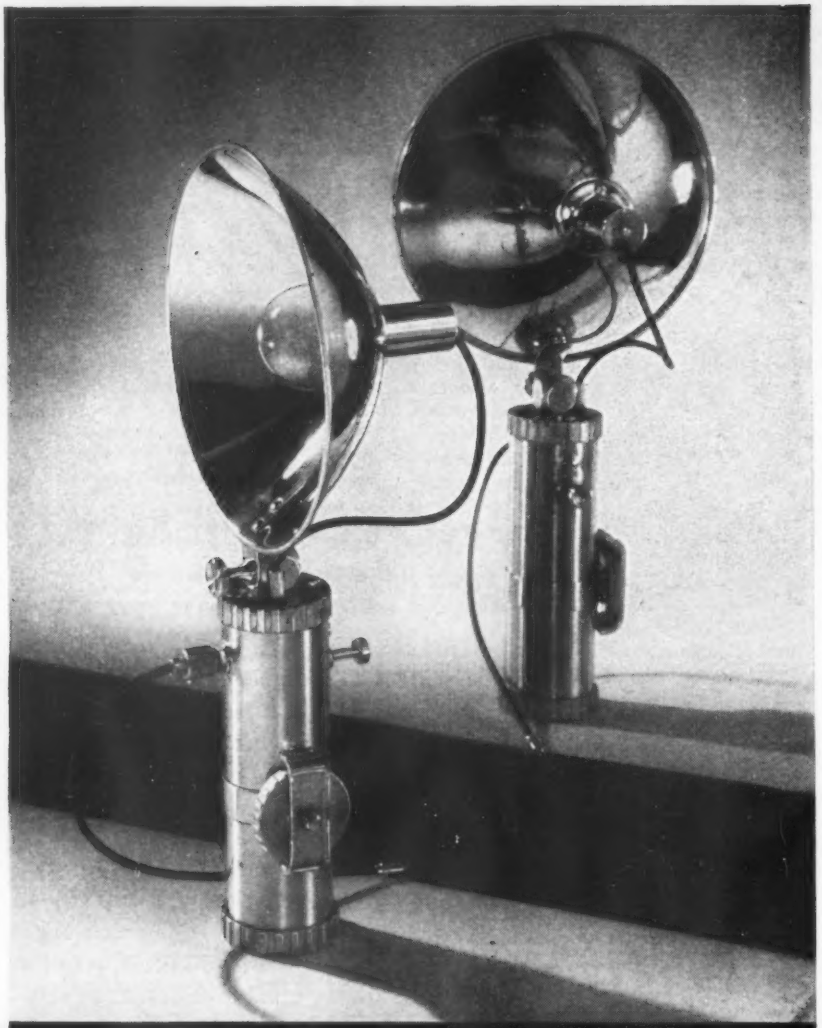

As Modern as 1947

Magnaflash the flash gun of tomorrow that flashes 5 bulbs with **NO BATTERIES** to cause worry—a half turn of the cocking device—a touch on the trigger and there's enough light for indoor color shots.

NO REVOLVING PARTS to wear out or cause even the slightest vibration.

SYNCHRONIZATION of shutter and flash is sealed in MAGNAFLASH.

Gun, Reflector, Cable & Bracket . . . **$33.70** . . . Federal Excise Tax incl.

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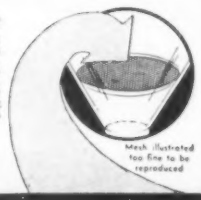
Here's an all-plastic funnel with a "built-in" stainless steel filter that absolutely withstands ALL acids. Removes developer sludge, tapwater grit, lint and dirt. If your photo supply dealer doesn't have it in stock, please send us his name.



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YOU'LL BE DELIGHTED $1

35mm. FILM DEVELOPED 36 ENLARGEMENTS

8 Exp. Roll Enlarged 35c
16 Exp. Split Enlarged 55c

Prove it to yourself—send your next roll to us. Fine grain developing, "electric-eye" precision. Modern Beauty prints 3¼ x 4¼, deckled, with embossed margin and date. If less than 25 prints FREE print credit. Send money and roll or write for Free Mailers.

25¢

Professional contact finishing. 8-Exposure roll developed and complete set of Super Professional prints. Print credit for poor exposures.

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shades from the basic colors. During the opening days of the show, the demonstrations were almost constantly in progress, with one group of listeners replacing another without a pause.

The entire series of exhibitions, set up by Louis W. Sipley, took months to assemble and nearly every top color photographer in the country, and most manufacturers of color equipment and supplies were represented. Sipley was a primary force in bringing the museum into existence and has served as director since it was organized in 1940. Louis R. Benedict is president and E. Richard Deats, is treasurer of the organization.

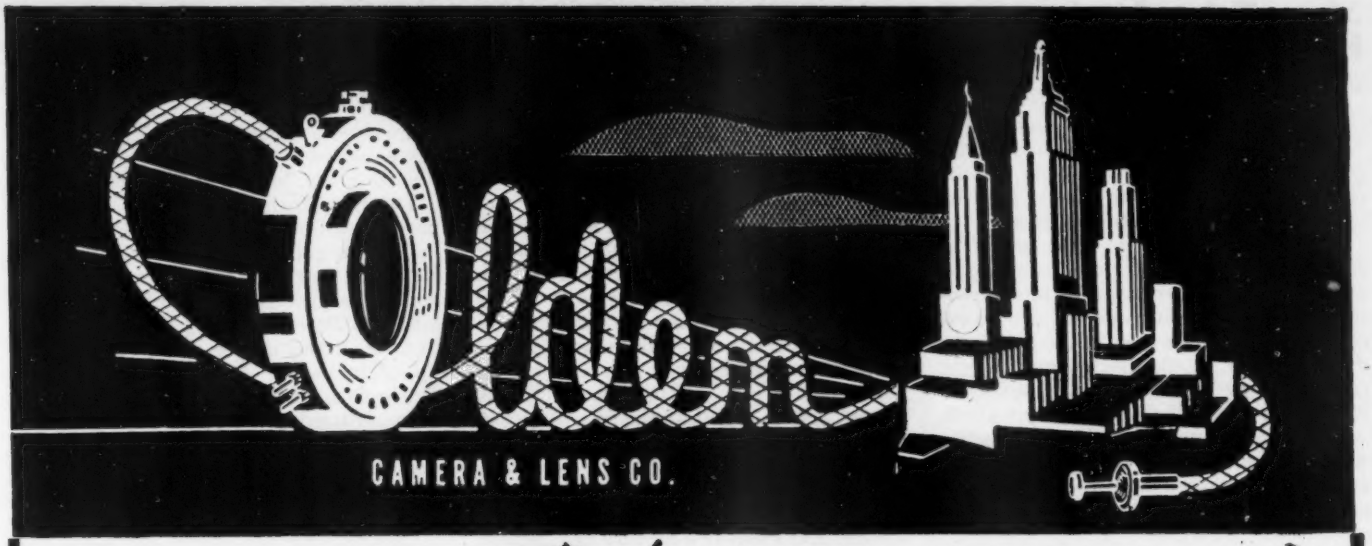
The museum was begun when Sipley took over the Langenheim-Briggs photographic company, makers of slides and one of the oldest photographic concerns in the country. Realizing that irreplaceable photographic equipment and many plates were being destroyed, he tried unsuccessfully for ten years to get an existing museum to take over the photographic relics he collected. Finally, he and eight others organized the present American Museum of Photography.

COLOR FRONTIERS BROADENED

Wide World

One of the interesting scientific fields whose frontiers are steadily being broadened is that of "visual psychology" as it applies to color photography. In the photograph, R. M. Evans, researcher and a pioneer in the work on visual processes at Eastman Kodak Company in Rochester, New York, demonstrates to Carl F. Overhage the improvement in color picture quality that has been obtained through the use of auxiliary photographic masks. Points of comparison between the two prints being examined are relative color brightness, contrast of highlights, and over-all contrast.

". . . wives don't grow on trees either."



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20cm Tele-Dynar F:6.3 in Compur	$ 65.00
29cm Tele-Dynar F:6.3 in Compur	97.00
12" F:4.5 Radar (Gundlach) Betax Shutter, new	149.00
12", 21" and 28" Turner Reich 8x10 lens, Betax Shutter, new	197.40
124mm K. A. F:4.5 in Compur	42.00
7" Ektar F:2.5 coated, mounted for 4x5	118.00
6½" Dagor F:6.8 in shutter	52.00
15cm Zeiss Tessar F:4.5, barrel	42.00
8.5cm Zeiss Protar F:18, barrel	43.00
5¼" Schneider or Meyer F:4.5 in compur	44.00
12cm Zeiss Tessar F:4.5 compur	52.00
6" Xenar F:3.5 compur	66.00
5¼" Optar F:4.5 coated in Graphex Synchro	80.00
240mm Steinheil F:4.5 in shutter	69.00
360mm Tele Xenar F:5.5 (Tele lens)	138.00
210mm F:3.5 Zeiss Tessar, new barrel	118.00
5" Xenon F:2 for Speed Graphic, barrel	98.00
17" Portrait Artoplan (Munchen) lens for 5x7	42.00
2" Xenon F:2.8 in compur Rapid	41.00
Enlarging lens 90mm F:4.5 Colorstigmat—$23.00—127mm F:5.6—$28.00—165mm F:4.5	46.50
Enlarging lens Wollensak 162mm F:4.5	53.00
640mm (26") Astro Telephoto F:5 for Arriflex, Eyemo, etc. foc. mt	438.00

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COMPLETE SELECTION of Leica and Contax camera, Lenses, Filters, Shades, Finders and Accessories.

IMMEDIATE DELIVERY

Leica II Elmar F:3.5, $164.00; Leica III Summar F:2, $212.00; Leica III B Summitar F:2, $385.00; Leica III C Xenon F:1.5, $468.00; Elmar 90mm, $110.00; Hector 73mm, $165.00; Thambar 90mm F:2.2, $174.00; Hector 28mm F:6.3—Elmar 35mm, 400mm F:5 with Reflex housing, $485.00; Hector 135mm F:4.5 $173.00.

SPEED GRAPHIC

2¼x3¼ Precision Busch Press, latest model, coupled range finder Helland flash synchronizer, cut film holder, shade filters, case	$198.00
Miniature Speed Graph, latest, with F:4.5 Ektar in Synchro Shutter, Kalart range finder, Helland flash gun, adapter, holders, acc	268.00
Anniversary Speed Graphic 3¼x4½ F:4.5 lens, cpr., Kalart RF, gun, holder, adapter, shade, 4 filters, case	255.00
4x5 Brand Press camera coupled Kalart range finder, 6" F:4.5 compur, acc., new, latest model	196.00
4x5 Corona View, $55.00; 5x7 Corona View	65.00
Linhoff Technick, 3¼x4¼ F:4.5 Tessar lens, Kalart RF, Helland Gun Access., Graflex back, access, latest model	$379.00
Linhoff Technike 9x12, Zeiss F:4.5 lens, Range finder, holders, adapter, case	298.50
Linhoff 9x12 Standard F:3.5 Xenar lens, Meyer R. F., Helland gun, Graflex back, case	269.00
5x7 Linhoff Technika, Triple convertible lens, F:4.5 6 holders, brand new	425.00
5x7 Linhoff brand new Xenar F:4.5 Cpr. shutter, holders and equipment	350.00
2¼x3¼ Linhoff Technika, Graphic Back, F:4.5 Tessar lens in compur, D A, Meyer R. F., Graphic finder, case	282.00
2¼x3¼ Busch Precision Press camera, no lens	$ 73.40
9x12 Film Pack camera, F:4.5 lens in compur shutter	48.00
Leitz Sliding Focusing Copying Attachment	44.00
General Electric Exposure Meter, case	27.25
Weston Master II, ER case	29.85
4x5 National Coldlight enlarger	175.00

CAMERAS WANTED—HIGH PRICES PAID

35MM & REFLEX

400mm F:5 Astro Telephoto lens with reflex housing for Leica. All acc	$530.00
Leitz Vidom finder	48.00
Argus Colorslide projector, latest model, new	27.75
Kine Exacta Zeiss Biotar F:2	358.00
Leica D F:3.5, shade, filters	164.00
Leitz Imaga Erecting Vidom finder, latest	87.50
Leitz Hektor 135mm F:4.5 Tele lens, coated	149.00
Robot I Tessar F:2.8	88.00
Leica 127mm F:4.5 coated Tele lens	171.50
Leica 90mm F:4 coated Tele lens, like new	85.00
Contax III F:1.5 Sonnar	415.00
Leica III Summar F:2	282.00
Leica Standard, Elmar F:3.5	96.00
Contaflex, Sonnar F:1.5	415.00
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Leica III Summar F:2, 90mm Tele lens new, Universal finder, new, filters, shade, case	$392.00
Leica Reflex housing with 200mm coated lens and case	$289.50
Leitz, 135mm Hektor F:4.5 lens, latest coupled and Universal finder for Leica	186.00
Leitz Hektor 73mm F:1.9 lens and filters coupled for Leica	153.00
Ektra latest, F:1.9, 90mm Tele lens, 135mm F:3.8 Tele lens, 35mm W A lens, filters, finders, flash, 2 cases	$982.00
Argus Slide Projector 100 watt, coated lens like new	$ 19.90
Primaflex F:3.5 and Tele lens	$269.00
Rolleiflex 4x4 Tess. F:3.5	129.00
Graflex 2¼x3¼ R. B. F:4.5 lens, case	89.00
Exacta B Tess. F:2.8 6" F:4.5 Zeiss Telephoto, case access	226.00
E. R. case for Rolleicord II. $6.60; Rolleifoex	8.25
7" F:2.5 Ektar coated Telephoto for Primaflex	231.00
Clarus 35mm Rangefinder camera, Wollensak F:2.8 coated	116.25
Bolsey 35mm Reflex Camera F:2.9 and case, new	386.75
Perfex 55, latest, Wollensak F:2.8 coated, case	89.50
35mm Reflex finder for Leica or Contax, coupled and case	55.00
Argoflex Latest F:4.5, coated lens, case, shade, 4 filters, Kalart Master gun brand new	$103.00
Argus CIII latest F:3.5 coated lens, case, Argus Color Slide Proj., brand new	$ 97.00
Exacta B, chrome, Zeiss Tessar F:2.8 filters, case	$158.00
Ampro Slide Projector 80 watt and case	70.20
Instruction Booklets for any camera	.25
Leica Sliding Copy Attach. like new	32.50
Leitz 50mm F:3.5 coated lens coupled, like new	52.00
Weston Master I and case	15.00
G. E. Meter and case D W 48	11.50
Leitz Focomat Autofocus Enlarger	168.00

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Revere 88 F:2.5—$77.50; F:1.9 additional lens	$ 47.00
Revere Deluxe Projector Model 85, case	129.00
Bolex H-16, 3 lens turret with 1" F:1.5 lens and 3" F:3.8 Tele Xenar and case	415.00
Bolex H-8 latest ½" F:1.9 Wollensak lens, filters and case	324.00
Keystone K-8 F:2.5 and case	61.00
Keystone R-8 projector and case	80.00
4cm Zeiss Biotar F:2 for Bolex H-16 and H-8	73.00
Keystone 16mm A-7 F:2.5, and case	70.00
Cine Kodak Special F:1.9, Outfit	780.00
1" Schneider Xenon F:1.5 for 16mm C Mount	89.00
1" Wollensak F:1.5 for 16mm coated	74.45
½" Cinor F:1.9 for 8mm	52.60
½" Wollensak F:1.9 coated for 8mm	64.50
1½" Apos. F:3.5 Telephoto for 8mm	22.45
Zeiss Moviekon 8mm F:2 Sonnar	148.00
8mm Cinemaster II F:3.5	51.90
17mm Wollensak F:2.7 W. A. for 16mm	54.55
3" Tele-Xenar F:3.8 for 16mm	68.00
Cine Wide Angle lens for 8mm	29.45
2" Wollensak F:3.5 for 16mm	48.00
1" Wollensak F:2.7 Cine Lens for 16mm	32.00
16mm Sound Projector Victor 40B, latest	$454.00
16mm Sound Projector Ampro Premier 10	485.65
16mm Sound Projector Natco, latest	479.00

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Men Who Love Paris

(*Continued from page* 61)

Other technical data concerning Henle's work on what he calls "the most photogenic of cities" include the facts that he used Ansco roll film, no filters, and developed the film in Eastman DK 20.

Fritz Henle is one of that group of European photographers who brought so much of photo-journalism, of interpretative reportage photography to this country in the 30's. He was in on the early developments in the technique of the picture story and his competence is shown by his all around camera ability. *Paris* is a demonstration of this ability. A wide range of tonal values, sharpness, clarity, and definition mark both the scenic and portrait shots. His ability is extensive rather than intensive.

The photographs in *Paris* (although they include views of Versailles, Notre Dame, and the banks of the Seine) show Henle's preoccupation with people which was so noticeable in his earlier books. It is a paradoxical thing that in the city which he considers a mecca for photographers, it is the citizenry, not the buildings, on which he concentrates. And in so doing, he gives the reader a feeling of what the people are like, for always his people are in action. A woman selling cheese. A man sipping wine. Two old ladies gossiping under an umbrella in the park. And even the people whose actions are not obvious to the reader look as if they were caught between sentences, between steps, between traffic lights.

And yet there is something about these universal actions—for after all, people sit on benches drinking wine in Toledo—that is distinctly Parisian. The gesture, the wink of an eye, the gay tilt of a cap—which Henle has pictured and Paul pointed up—could happen only in Paris.

Henle has seen his people, not from an outsider's point of view, but from *their* point of view. There is pity for a woman scrounging for scraps in the early morning market place. There is real humor in the picture of a frocked priest reading his office as he walks past a wall gaudily painted with a night-club ad. There is gaiety in the street dancing and peace near the Montmartre.

This type of photography, in combination with text written from the same point of view by Elliot Paul, gives one the feeling that Paris is a mature city, where people are not engaged in a squirrel-cage pursuit of pleasure, but where life is met in adult terms. There is an implied criticism of American culture from Paul in his discussion of such Parisian institutions as the café. He makes a valid point in suggesting that the café would be an invaluable addition to the American city. And always he makes his point with wit, charming anecdote, telling grace. To read the text which he has written for *Paris* is to sit with an urbane friend as he discusses life with a master conversationalist's touch. And, by the time you have finished the book, you will have learned more about Paris than fifteen nights with the *World Almanac* could give you. Elliot Paul deals not in statistics which are too cold, too black and white for most average readers to translate into understanding. He does what the writer is supposed to do: he translates his experience into terms which we are able to grasp, to see, to smell, to feel.

The third member of this Parisian triumvirate, Alexey Brodovitch, planned the book with superb visual sense and taste. Realizing that readers are used to the film technique of long shots and closeups, he designed *Paris* with long shots and closeups. A crowd shot is followed by closeups of the people who make up the crowd. The pace is varied, moving from full page to small-sized pictures and up to double page spreads. The spacing changes of text and pictures are intriguing. The effect is one of interest, for the eye is never given a chance to become bored by seeing repeated again and again the same size picture, nor the same size faces in relation to the picture. And the text has been edited so that there need be no turning back and forth to see the picture to which the author refers.

Paris is by no means the picture book to end all picture books. Its title may perhaps be a bit pretentious, since it is hardly the inclusive work that its name indicates. But by and large, it is excellent for the standards which Fritz Henle and Elliot Paul set for themselves. And it has that element which all photographic books should have—a beauty of design that makes it a worthwhile library addition.—*Jacquelyn Judge.*

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Is our face red . . .

With true Scottish humility we ask our American friends to accept our regrets for the many small errors and omissions in our October and November advertisements. The copy had to be cabled, and a careful reading would certainly make readers strongly suspicious of our inherent sobriety. Alas! all our best whiskey is exported to these United States along with our finest photographic equipment.

For your information we do speak a reasonable brand of English (spiced with American) and when not otherwise engaged shooting Haggis, tossing Cabers or hunting the wild Sporran we are justifiably proud of our Scottish workmanship which can still create ships like the Queen Elizabeth and photographic equipment like STEWARTRY.

For many decades, Scottish Craftsmen have held a world-wide reputation. All this engineering skill is being utilized in the production of STEWARTRY PHOTOGRAPHICS.

The picture on this page shows a small portion of our range of precision products: STEWARTRY COPYING EQUIPMENT. You can see the copiers for the Leica and Contax, a set of three extension tubes which can be used with both copiers. In the background are extension tubes for the V. P. Exakta and Reflex Korelle. The baseboard and column belong to a Stewartry Unit Universal Enlarger and form the ideal support for the Stewartry Copying Arm which can be used on any enlarger column of 1¼″ diameter.

Unfortunately, an illustration cannot demonstrate the superb finish of these products, their fine features of design which make copying such a pleasure.

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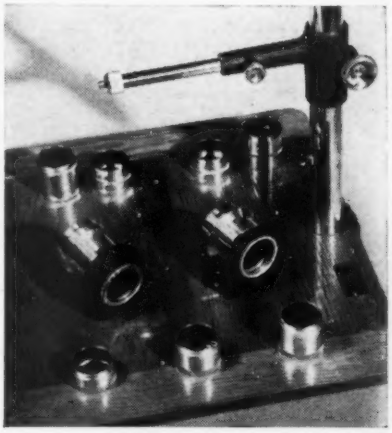

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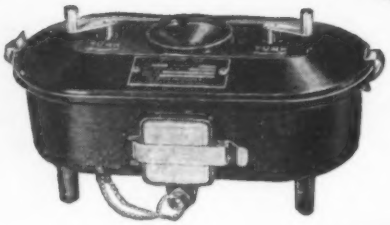

Over 6,000 Morse G-3 Daylight Tanks were used by the Army Air Forces. Processes up to 100' of 16-35 m.m. film for negative or reversal process. After loading in dark room, all developing operations are performed in full daylight. Agitation automatically supplied by movement of film through solution.

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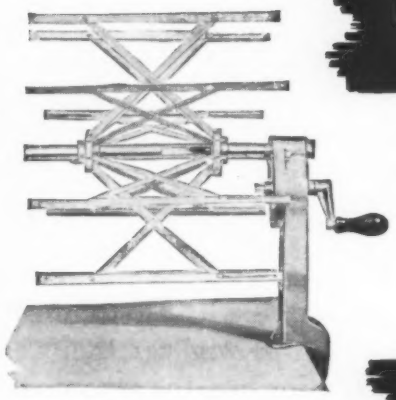

A simple compact unit for drying film without harming the emulsion or leaving water spots. Capacity is 5' to 50' of 16 m.m. film or its equivalent. Film is wound on reel, locked in place, and rewind handle turned to dry film. Reel collapses and removes from rewind for compact storage.

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

32nd Scottish Salon of Photography, Scottish Photographic Federation.
On exhibition Nov. 30 to Dec. 15 at the Glasgow Art Gallery.

4th Montreal All-Canadian Salon of Photography*, Montreal Amateur Photographers' Club.
On exhibition Nov. 30 to Dec. 15, Museum of Fine Arts, Sherbrooke St.

15th Annual Minneapolis Salon of Photography*, Minneapolis Camera Club.
On exhibition Dec. 1 to Dec. 31 at the Minneapolis Institute of Arts.

5th Sao Paulo Salon of Photographic Art (International)*, Foto Clube Bandeirante.
On exhibition December, The Prestes Maia Galleries, Sao Paulo, Brazil.

X Official Salon of Photography*, Club Fotografico de Chile.
On exhibition Dec. 10 to Dec. 30 at the Palacio La Alhambra, Santiago.

1st Hudson-Mohawk International Salon*, Albany Camera Club.
On exhibition Dec. 11 to Jan. 5 at the Albany Institute of History and Art.

30th Annual International Salon of Pictorial Photography, Camera Pictorialists of Los Angeles.
On exhibition January, in the Los Angeles Museum, Exposition Park.

12th Annual Des Moines International Salon of Photography*, Y. M. C. A. Movie and Camera Club.
On exhibition Jan. 1 to Jan. 20, in the Hall of Photography, West Fourth St., Des Moines, Iowa.
Iowa.

9th Annual Springfield International Salon of Photography*, the George Walter Vincent Smith Art Museum.
On exhibition Jan. 2 to Jan. 22, at the George Walter Vincent Smith Art Museum, Springfield, Mass.

51st Annual Open Exhibition of Photography, Birmingham Photographic Society.
Closes January 7.
On exhibition Feb. 1 to Feb. 15 at the Galleries of the Royal Birmingham Society of Artists, New Street, Birmingham, England.
For entry form write Mrs. A. Quihampton, Flat 6, 23 Rotton Park Road, Birmingham, 16, England.

6th Chicago International Salon of Photography*, Chicago Historical Society.
Closes January 15.
Entry fee $1.00.
Four prints allowed.
On exhibition Jan. 25 to Feb. 27, at the Chicago Historical Society.
For entry blank write Chicago Historical Society, Clark St. and North Ave., Chicago 14, Ill.

14th International Salon of Photography*, Delaware Camera Club.
Closes January 15.
Entry fee $1.00.
Four prints allowed.
On exhibition Feb. 2, to Mar. 2, Delaware Art Center.
For entry blank write Mrs. Wilbur Blair, 19 Bedford Drive, Edge Moor Gardens, Wilmington 261, Del.

(*Continued on page* 98)

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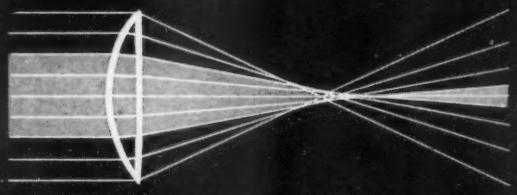
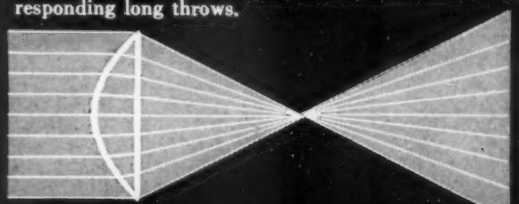
What IS an ASPHERIC LENS?



Ordinary lens, ground with spherical surfaces (above) cannot bring all rays to an exact focus. This inherent deficiency is called spherical aberration. To minimize it, only moderately curved surfaces, or the central portions of such lenses, are used (light area in diagram). This produces narrow coverage. This in turn requires long-focus projection lenses with corresponding long throws.



Aspheric lens, with surfaces not restricted to spherical (exaggerated, above) can bring all rays to accurate focus. Hence lens can have sharper curvature, greater effective diameter, wider coverage. These characteristics give two major advantages: (1) greater light concentration, (2) uniform illumination for wide-angle projection.

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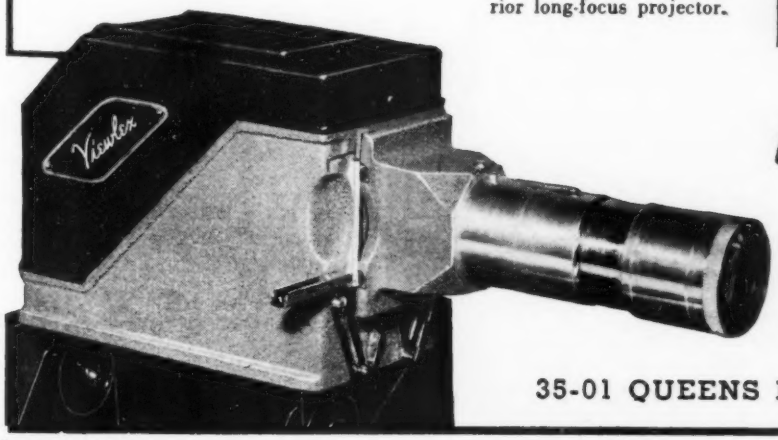

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2nd Chicago International Exhibition of Nature Photography*, Nature Camera Club.
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Entry fee $1.00.
Four prints and four color slides allowed.
On exhibition Feb. 1 to Feb. 28 at the Chicago Natural History Museum.
For entry blank write Louise K. Broman, 6058 S. Troy St., Chicago 29, Ill.

5th International Western Canadian Salon of Photography*, Manitoba Camera Club.
Closes January 18.
Entry fee $1.00.
Four monochrome prints allowed; four color prints (any process) allowed.
On exhibition Feb. 15 to Feb. 28, in the Winnipeg Art Gallery, Winnipeg Civic Auditorium.
For entry blank write Henry Bawden, Salon Secretary, 318 Smith St., Winnipeg, Man., Canada.

1947 Oklahoma International Salon of Photography*, Oklahoma Camera Club.
Closes January 20.
Entry fee $1.00.
Four prints allowed.
On exhibition Feb. 1 to Feb. 22 at the Oklahoma Art Center, Oklahoma City, Okla.
For entry blank write U. Joseph Brown, secretary, 525 N. W. 26th St., Oklahoma City 3, Okla.

6th Annual International Exhibition of Photography, British Southgate Photographic Society.
Closes January 21.
Entry fee $1.00.
Four monochrome and four color prints allowed; four color transparencies allowed.
On exhibition Feb. 22 to March 1 in the Bourne Hall, Southgate, England.
For entry blank write Victor H. Scales, 51 E. 10th St., New York 3, N. Y.

10th Annual Salon of Photography*, Circle of Confusion.
Closes January 30.
Entry fee $1.00.
Four prints and four color slides allowed.
On exhibition Feb. 9 to Feb. 23 in the Whittier Art Galleries, 727 S. Pointer Ave., Whittier, Calif.
For entry blank write John Holden, 517 S. Comstock, Whittier, Calif.

1947 Philadelphia International Salon of Photography*, Miniature Camera Club of Philadelphia.
Closes February 10.
Entry fee $1.00.
Four prints allowed.
On exhibition Mar. 1 to Mar. 23, in the galleries of the Free Library of Philadelphia.
For entry blank write J. S. Bradford, Salon Secretary, 245 South 45th St., Philadelphia 4, Pa.

1st Michigan Annual Salon of Native Wildflower Photography, Southeastern Chapter, Michigan Association for Native Plant Protection.
Closes February 15.
Entry fee $1.00.
Four prints allowed.
On exhibition March 15 to March 23, Convention Hall, Detroit, Mich.
For entry blank write Roger E. Richard, 1832 N. Gulley Rd., Dearborn, Michigan.

3rd Canadian International Color Exhibition of Photography*, Toronto Camera Club.
Closes February 20.
Entry fee $1.00.
Four slides or four transparencies allowed.
On exhibition March 18 to March 21 at the Art Gallery of Toronto.
For entry blank write Sam J. Vogan, 12 Monarch Road, Toronto 9, Ontario, Canada.

Salon chairmen are invited to send us complete information regarding their exhibitions at the earliest possible moment so that announcement can be made in this column in time to permit readers to write for entry forms.

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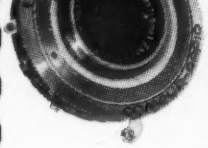

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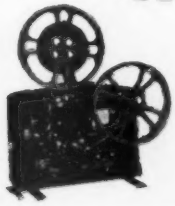

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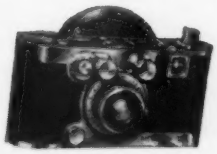

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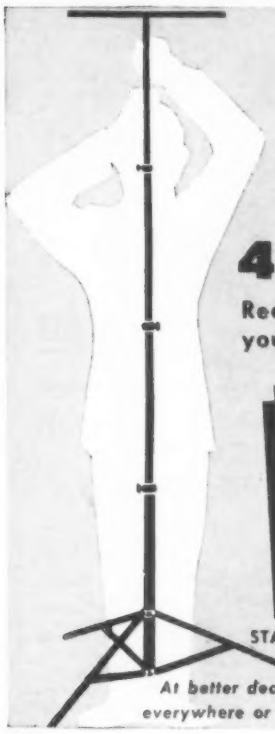

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THIS INCIDENT ACTUALLY HAPPENED at the office. I called a stenographer (a sweet young thing) to take a letter as I wanted to order some photographic supplies. The letter started off as follows:

"Gentlemen:

Please send me two dozen Velour Black, 4x5, doubleweight—" With that the steno turned to me and said, with a twinkle in her eye, "Buying some negligees for your wife for Christmas?"—*Newcomb M. Bassett, New Haven, Conn.*

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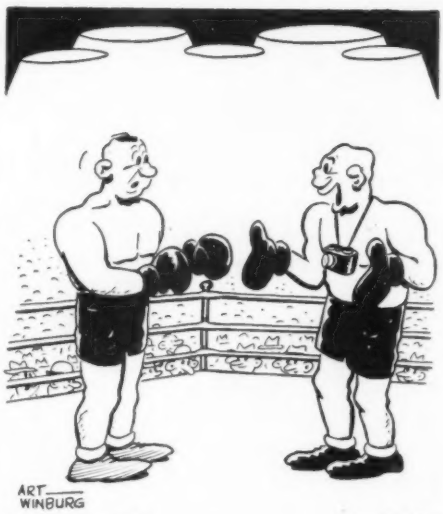
Occasionally a roll of movie film will become lost or unidentified at the processing laboratory. My plan (to offset such a possibility) is to expose several frames at the beginning or end of the film (or both) to a title containing my name and address.—*H. West, Lonita, Cal.*



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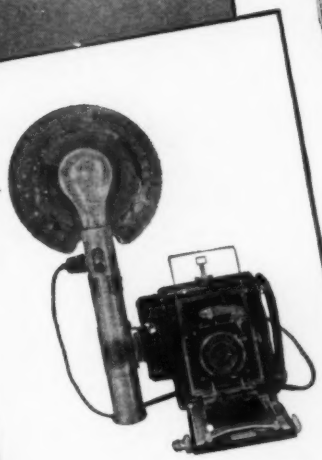

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Boy and Dog

(Continued from page 62)

3. **Props** well placed will strengthen the story value of your picture. Look at the photograph of the boy drawing a picture of his dog on the blackboard. If the blackboard were so placed that the observer could not see what the boy was drawing, it would have weakened the story and attention-value of the print.

4. **Subjects** and photographer should be in good humor. Make a game out of

Puppy appeal is greatly enhanced by the little boy, the repetition of the poses, and the direction of the eyes.

picture taking, and the child will give you his full cooperation. Let the boy and the dog examine your equipment to satisfy their natural curiosity. When they tire of this, you can suggest to the youngster the pose you have in mind. When he becomes interested in what you want him to do and has forgotten about the presence of the camera, you can lead him and his pet into the poses you want. The dog can be kept in line with food.

5. **Background** should be kept simple. Distracting elements in the background

Angle of the blackboard shows off the drawing and adds a punch to a picture that might have been just another shot.

can be the ruination of what might be a very fine picture. Avoid inclusion of furniture or out-of-focus objects in the background, unless they have some definite value in the telling of the story.

6. **Flashbulbs** and natural daylight are your best light source. Discomfort from the heat and glare of floodlamps would be too much for a young child and his pet. With flash you also have the advantage of great depth of field. A good

one gift for the entire family

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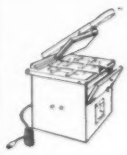

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synchronizer is an asset but not a necessity. Open flash will work quite well.

I do not want to appear dogmatic and say that all pictures of a child and his pet should be as carefully planned as I have outlined. Many fine shots may be obtained outdoors when the subjects are unaware of you and your camera. But the training and experience gained from planning your pictures beforehand will help in getting those natural shots of a youngster and his dog at play.—

PSA NAMES 47 FOR PHOTOGRAPHIC HONORS

HIGH American photographic honors were conferred by the Photographic Society of America upon 39 Americans and eight residents of other countries.

Single recipient of the highest PSA award, Honorary Fellowship, was Dr. Samuel Edward Sheppard, Rochester, who has carried on scientific research in broad fields of photography since 1906.

Honorary Memberships were awarded to Frank Liuni, Richmond Hill, N. Y., for distinguished service as the Society's president from 1938 through 1941, and to Orrin Sage Wightman, New York, N. Y., for distinguished services in many fields of photography.

PSA Fellowships were awarded to: Gordon C. Abbott, Taxco, Mexico; A. Aubrey Bodine, Baltimore, Md.; Edward C. Crossett, Chicago, Ill.; Herman de Wetter, Brooklyn, N. Y.; and Arthur Hammond, Boston, Mass.

Also, John R. Hogan, Philadelphia, Pa.; Franklin Ingalls Jordan, Boston, Mass.; Robert R. McMath, Pontiac, Mich.; Joseph Stephen Mertle, Cincinnati, Ohio; and Jack Wright, San Jose, Calif.

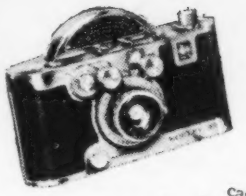
PSA Associateships were awarded to: Frank Ross Altwater, Pittsburgh, Pa.; J. Elwood Armstrong, Detroit, Mich.; K. V. Arntzen, Berkeley, Calif.; Mrs. Grace M. Ballentine, Upper Montclair, N. J.; Charles Baptie, Jr., Arlington, Va.; Jack Barsby, Studio City, Calif.; Karl F. Baumgaertel, San Francisco, Calif.; Cecil J. Blay, Reading, England; B. Erle Buckley, New York, N. Y.; John S. Candelario, Santa Fe, N. M.; and Nat Cowan, Johannesburg, South Africa.

Also, George Thomas Eaton, Rochester; Dhruva Coomar Engineer, Ahmedabad, India; James O. Fitzgerald, Jr., Richmond, Va.; Laura Gilpin, Colorado Springs, Colo.; Donald Jameson, Indianapolis, Ind.; Robert Seifert Jennings, Marion, Ohio; George L. Kinkade, Auburn, Wash.; Frank William Knight, Birstall, Leicester, England; Langdon H. Longwell, Elmhurst, Ill.; Edgar L. Obma, Dodgeville, Wis.; and Robert Amber Officer, Denver, Colo.

Also, Frederick Quallmalz, Jr., Upper Montclair, N. J.; Ainslie Roberts, Adelaide, South Australia; Orlando Elliott Romig, Pittsburgh, Pa.; Marion E. Russell, Rochester; Dr. Isaac W. Schmidt, New York City; Bernard G. Silberstein, Cincinnati, Ohio; William Bromley Springfield, Havertown, Pa.; James R. Standford, Olympia, Wash.; Dr. G. Thomas, Bangalore, India; Charles deKay Townsend, Alexandria, Va.; John R. Whiting, New York City; and Clarence Beresford Young, Sydney, Australia.

Detroit Public Library

Gifts to Make Xmas Merry



The following models were selected from our large and complete stock because they were considered most likely to be available when this advertisement appeared. If the make you want isn't listed, please write to ask us about it.

CAMERAS

Koda'k Bantam F4.5 coated lens.... **$34.40**

35mm Argus A-2 F4.5 coated lens with case..... **29.85**

35mm Kodak F4.5 lens, Flash Diomatic Shutter..... **35.95**

35mm Mercury II coated F2.7 lens..... **82.90**

35mm Perfex 55, coated F2.8 lens with case..... **97.90**

35mm Clarus F2.8 coated lens, counled range finder with case..... **$122.75**

Six 20 Kodak Target Brownie..... **3.60**

2¼x3¼ Ansco Cadet Box Camera.. **2.75**

2¼x3¼ Ansco Pioneer Flash Camera with flash unit..... **6.15**

Ansco Clipper 15 pictures on 616 film. **6.55**

2¼x3¼ Busch Pressman, Wollensak F4.5 lens, Alphax Shutter, Kalart Range Finder..... **161.25**

2¼x3¼ Busch Pressman, Wollensak F4.5 lens, Rapax Shutter, Speeds from 1 sec. to 1/400th, Kalart Range Finder.... **171.25**

2¼x3¼ Speed Graphic, Optar F4.5 coated lens, Graphex Shutter, Kalart Range Finder.... **$206.40**

4x5 New-Vue Press or Studio Camera..... **79.50**

5x7 Grover View Camera..... **81.45**

8mm Keystone K-8 Movie Camera, F2.5 coated lens..... **64.50**

8mm Universal Cinemaster. II. F3.5 lens..... **51.90**

Kodascope Eight Model 33 Projector, 500 Watt..... **55.40**

Eastman Studi › Scale..... **$ 5.15**

Kodak Washing Assembly..... **2.25**

Spray Siphon..... **4.20**

Amfile 8x10 Wedding Album..... **3.75**

Kalart Compak Passive Flash Gun..... **8.95**

Compartment cases for 2¼x3¼ and 4x5 Speed Graphic..... **8.95**

Vulcanoid case for 3¼x4¼ Speed Graphic. **15.40**

Solid leather case for 4x5 Graphic..... **37.05**

Gadget bags from..... **2.95**

Field case for Kodak Medalist..... **4.60**

Field case for Six 16 Kodak Monitor..... **7.70**

Six 16 Kodak Snapsack..... **3.40**

Field case for Kodak Medalist I or II... **14.30**

Bantam Adaptobac for Medalist I or II... **16.88**

Lucite Bound Reading Glasses

2½"..... **3.00**

3½"..... **4.00**

4½"..... **5.50**

Graflex Accessories

3x7 Film Pack Adapters..... **11.65**

4x5 Film Pack Adapters..... **9.00**

3¼x4¼ Film Pack Adapters..... **8.65**

2¼x3¼ Film Pack Adapters..... **7.65**

3¼x4¼ Film Holders..... **4.65**

2¼x3¼ Film Holders..... **5.05**

2¼x3¼ Film Magazine..... **18.60**

3¼x4¼ Focusing Panel..... **7.00**

4x5 Focusing Panel..... **7.65**

For the Leica Camera

50mm Wollensak Leitz F3.5 Coated Lens..... **77.00**

90mm Wollensak Leitz F4.5 Coated Telephoto Lens..... **115.50**

127mm Wollensak Leitz F4.5 Coated Telephoto Lens..... **171.50**

Sliding Focusing Copy Attachment..... **45.88**

Cassettes for Leica Camera. **6.94**

Take up spools..... **2.95**

Image Erecting Universal View Finder..... **87.50**

Focomat Enlarger Model 1-B..... **168.00**

For the Movie Maker

Baia 8 and 16mm Splicer..... **6.95**

Craig Jr. Splicer and Rewinder on board..... **9.95**

ACCESSORIES

Focusing Finder for 16mm Magazine Cine Kodak..... **$23.25**

12 reel 8mm storage case..... **3.50**

30x40" Dalite Versatile Screen..... **8.35**

37x50" 16mm storage case..... **4.95**

63x84" Dalite Versatile Screen..... **14.00**

lenger Screen. DeLuxe Geared Chal-

Empire Folding Projection Table..... **78.00**

PM Movie Vertical Titler for all cameras **9.95**

2½" Berthiot F1.9 Lens..... **43.95**

2½" Kodak F2.7 Telephoto lens with adapter..... **52.60**

4" Kodak F2.7 Lens..... **79.80**

Tripods

Caspeco 4 Section Tubular..... **105.00**

Chapin 4 Section Tubular..... **4.90**

Chapin Model CC with Pan Head..... **7.50**

Albert Royal Tripod with Pan Head.... **29.25**

Stanrite E Tripod (wood)..... **21.85**

Panrite C Pan Head for above..... **7.75**

Quickset Sr. with Pan Head..... **4.50**

Quickset Hi-Boy with Pan Head..... **34.50**

Walt Disney "Mickey Mouse" Viewers with 1 film strip..... **41.00**

Color film strips for above..... **$1.00**

Trimmers **.25**

6" Chandler Trimmer..... **2.75**

8" Bradley Trimmer..... **4.50**

10" Premier Trimmer..... **5.10**

12" Premier Deckle Edge Trimmer with guide..... **8.75**

Plate back for Contax I with 3 holders. **25.00**

Regular back for Contax II or III..... **15.00**

B & J Paper Safe 8x10..... **9.90**

Testrite 3 section stand with reflector **6.90**

Testrite twin reflector outfit with stand. **10.80**

Golde Bantam Spotlite 500 Watt..... **16.50**

Golde Bantam Spotlite 1000 Watt with blower..... **35.15**

All metal Retouching Pencil..... **1.00**

See-Sharp Focusing Device..... **3.12**

Lux Minute Minder Timer..... **3.95**

F. R. 35mm Developing tank..... **2.65**

Baby Fotowelder..... **1.50**

Enlarging Focus Viewer..... **5.18**

Effen Swivel Top No. 798..... **2.50**

Panchro-Versal Kit (Sepia prints from color transparencies)..... **2.96**

Precise Enlarging Meter..... **3.95**

Imperial Optical Monochrome Viewing Filter..... **1.35**

50 ft. Heavy Duty Extension Cable.... **4.95**

11x14 Photrix Print Washer..... **$7.64**

Adjustable Enlarging Easels up to 11x14

Albert Automatic..... **16.02**

Trojan..... **11.52**

Premier..... **10.57**

Viceroy..... **9.20**

Precise..... **6.32**

Printers—Adjustable

4x5 Albert all-metal..... **15.24**

5x7 Albert..... **23.03**

5x7 Cold Light w/tubes..... **43.90**

5x7 Ace..... **13.75**

8x10 Champion..... **38.50**

Marshall Oil Colors

No. 0 Set..... **1.00**

Student 8 tube set..... **2.00**

Academy 15 tube set..... **3.75**

No. 2 20 tube set..... **4.90**

Dryers

Gem 10x14"..... **8.95**

Talco double..... **11.95**

Fedco 10x14"..... **7.75**

Roto 12"..... **16.06**

Leather case for 7x50 and 10x50 Prism Binoculars..... **$9.50**

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Vokar..... **$14.85**

Kodaslide Model I..... **21.10**

Kodaslide Model 2A..... **46.90**

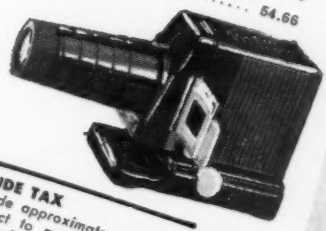
Argus Model PA..... **27.75**

Spencer Delineascope MK 100..... **27.10**

S. V. E. Model RK..... **35.95**

S. V. E. Model AAA with case 300 watt **80.00**

Golde Nu-Manumatic with blower 300 watt..... **54.66**



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LENSES

Bausch & Lomb 20" f5.6 telephoto for 4x5 or 5x7 (New surplus) $139.50
Woll 15" f5.6 telephoto complete with lensbds, case (New surplus) 129.50
Turner Reich 12" convertible f6.8 Betax shutter, New 200.00
Radar 12" f4.5 coated, Betax shutter, New 199.50
Goerz 12" Artar, Acme shutter (Color corrected lens) f9, New 229.20
Ross 8¼" W.A. Xpres f4, foc. mt, L.N. 125.00
Woll. 8¼" f4.5 Vel., Betax shutter, New 129.00
Kodak Aero Ektar 7" f2.5, coated (New surplus) 99.50
Cooke 8½" f6.5 anas., exc., New Ilex syncro shutter 155.00
Cooke 8½" f6.5 anas. in Universal shutter, exc 95.00
Ilex Paragon 5½" f4.5 anas. in Ilex Syncro shutter, New 115.65
Bausch & Lomb Tessar 5½" f4.5, coated, bbl., New 64.63
Woll. 5¼" f4.7 Vel. coated, Rapax shutter, New 64.60
Kodak (8mm) 1½" telephoto f3.5, for Keystone, Revere, etc. New 39.50
Laack Reproduction anas. 8¼" f8.7, bbl., New 65.00
Colorstigmat 5" f5.6 (enl. lens) 28.75
Colorstigmat 3½" f4.5 (enl. lens) 23.00
8mm W.A. attachment coated 27.00
2" Kodak Elstar f3.5 or Schneider Xenar f2.8, rim compur, New 32.50
2" Agfa Solinar f3.5, rim compur, New 29.50
2" Schneider Xenon f2, rim compur, New 49.50

Universal 8mm Projector, 500 Watt $69.50
Universal 8mm Projector, 100 Watt 37.00
Boes Daylight 35mm Film loader 8.90
Haynes Enlarging Photometer 11.95
FR Interval timer $4.45 GE Interval timer .. 5.40
Projector Lamp 500 Watt T10 $3.74 750 Watt T12 ..... 4.38
PhotoOil Coloring for Fun—Marshall 1.95
Graphic Graflex Photography 4.00

Widdco Wedding Albums 5x7 ..... $ 3.75
8x10 ..... 6.00
Holds 12 pictures. Extra 5x7 pages .. .40
8x10 (for 2 pictures) ..... .50
Morse 1000-1500 watt studio light and rolling stand 99.17
Comb. leather case, lined, for Bolex, Victor, Bell & Howell, etc 32.50
Craig 16mm projector editor 49.50
with Sr. splicer and Sr. rewinds 69.50
with Sr. splicer and Master rewinds .. 71.50
Stainless Steel Trays
5x7—$1.08 8x10—$2.95 11x14 .... 7.50
Cykon 5x7 Contact Printer (reg. $29.95) 24.50
Heiland Foto-Electric Eye (flash ext. without wires) 51.50
Korona view camera 4x5 ..... 45.60
Korona comm'l view 5x7 ..... 65.00
Brand 4x5 hand and view camera 87.50
Weston Master II for still $29.67 or cine. 29.67
Leather case for Weston II $1.00 ER case 1.95
De Jur autocritic and case. Special 19.95

SVE "RK" Slide Proj. and case 100 Watt $34.50
SVE "AK" Slide Proj. and case 300 Watt 60.00
SVE "AAA" Slide and rolls and case, 300 watt 70.00
Kodak 2A Slide Projector, coated lens 47.25
Vokar Slide Projector 14.85
Argus Slide Projector, Coated lens 27.75

P.M. Movie titler with lights 39.50
Multi-Efex titler 28.50
Master 18x24 heavy duty Print dryer 39.68

Cine-Pro Tripod Dolly $15.00
HCE Tripod Dolly 22.50
Albert Rayal Tripod and panhead 20.95
Quick-Set Jr. Tripod and panhead 23.35
Quick-Set Sr. Tripod and panhead 34.50
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Simmons Omega D11 Enlarger 4x5 ..... $194.80
De Jur 4x5 Prof. enlarger 166.25
National Cold Light Enlarger 4x5 ..... 175.00
De Jur Versatile No. 1 2¼ x 3¼ (tilts neg.) . 118.65
De Jur Versatile No. 2 2¼ x 3¼ 84.75
Federal 219 2¼ x 3¼, f6.3 lens 45.15
Federal 250 2¼ x 3¼, f4.5 lens 79.50

CAMERAS

Perfex 55, f2.8 coated lens ..... $ 91.00
ER case 6.75
Mercury II f2.7 coated lens 79.50
ER case 7.00
Clarus "35" f2.8 coated lens 116.25
ER case 6.75

In stock—Leica cameras and lenses, Robat, F.P. cameras, Reflex cameras, projectors. Graphics, Busch, etc.

The CAMERA PLACE Inc.
101 West 51st Street (AT RADIO CITY) • NEW YORK 19 NEW YORK

The Magazines

(*Continued from page* 16)

of his magazine puts him. RALPH MORSE, who a recent issue of POPULAR PHOTOGRAPHY had all nicely settled in Paris, is now en route back to New York. The underground, however, informed him that *Life* was sending one of its New York men to live in Dallas for a spell, so Ralph wired *Life, Life* wired Dallas and the Morse's may be living in CORNELL CAPA's New York apartment if all goes well. Anybody know of an apartment in Dallas?

* * *

Note from Dave Eisendrath: "Some time ago I was sent to Governor's Island on an assignment and very carefully parked my car about fifteen feet outside of an area flanked by two signs saying "No Parking Between Signs." When I returned, not only was there a parking ticket tied to the door handle, but pushed up against the door was a short cement-based sign saying No Parking.

"Feeling a bit miffed at this turn of events, I opened my camera and took a picture which showed the exact position of the signs, car, and ticket.

Appearing in court a few days later, I pleaded not guilty and asked that I be allowed to give an explanation. Very bored, the judge assented. I entered the photograph as evidence and proceeded to make with the following logic: My car had been parked some distance from the No Parking Between Signs zone, therefore I was not a voluntary offender. I went on to point out that the traffic ticket was tied to the handle of the car door proving that the car was locked, otherwise the ticket would have been inside tied to the steering wheel as required by law.

"The judge agreed. Then I explained, since the car was locked I must have left the car by the right hand door in order to lock it and the door could not have been opened with the big sign rolled right up alongside it.

"After a few minutes of scrutinizing the photograph the judge said, 'Case dismissed. You're absolutely right, young man.' As I left the courtroom a mild round of applause was heard before the judge socked the next guy $15 for parking."

* * *

At the September meeting of the American Society of Magazine Photographers, president GENE SMITH presented a beautifully illuminated scroll to the Society's founder, JOHN ADAM KNIGHT. Knight, who originally organized a small group of professional photographers in 1943, is a noted photographic authority and editor of the *New York Post's* photography column. The scroll which expressed the ASMP's appreciation for his work and time was illuminated in gold, red, and blue on Spanish parchment by member MARY ELEANOR BROWNING, a young lady who could challenge any monk to an illuminating contest.

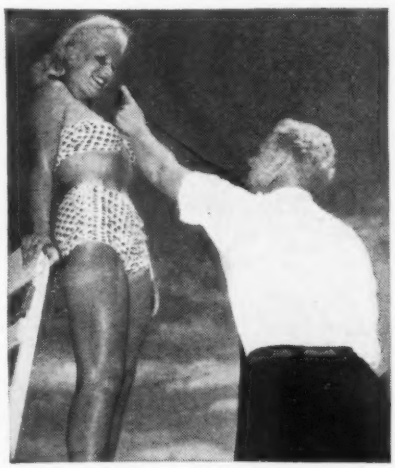
* * *

Continuing our department of useless information started some months ago, here are some more reasons why men become professional photographers:

1. Wife going to have a baby. Needed a camera to record little one's cute tricks. At the end of nine months husband so involved in darkroom etc. that he has no time to photograph baby.
2. Druggist refuses to print brownie shots of all-male bathing party. Fellow buys developer and does it himself. Turns out to be fun.
3. Young man with two hobbies: yachting and photography, wants to make life work of one. All he can get from yachting is trophies. Wife insists on eating and paying rent. So.
4. Here's a signed one: "I was young and foolish"—Weegee.

* * *

PHIL STERN was having a tough time with the concert pianist Artur Rubenstein who played his fine music with a completely expressionless phiz. "Please Mr. Rubenstein," Phil finally said, "couldn't you please try something besides the dead pan. Maybe a little smile?" "Young man," Rubenstein replied, "I will smile when you do something to amuse me."



Freelance magazine photographer Bob Tresh was in Miami Beach, Florida, shooting a color layout for a national magazine when he was photographed while posing model Charlene Berndt, a swimmer at one of the hotel pools. Miami Beach News Bureau photographer Ed Finley took the shot of Tresh as Tresh was taking a meter reading on Charlene. He made the shot on Eastman Super Pan Press film at 1/100 second at f 16, using a K2 filter.

After a brief bout of sleight of hand tricks, a specialty of Phil's, he got the smile *and* the pictures

"As resourceful as a professional photographer" is a phrase which will soon be on everyone's lips.

* * *

Our erstwhile president, HAL RHODENBAUGH is off about the country in his trailer taking pictures of this and that. He reports that the trip has been very interesting. High Point: The nice little lady standing in the rain in Washington, Penna., sees the trailer coming, puts down her unbrella and steps off the curb under the impression that he is the local bus.—

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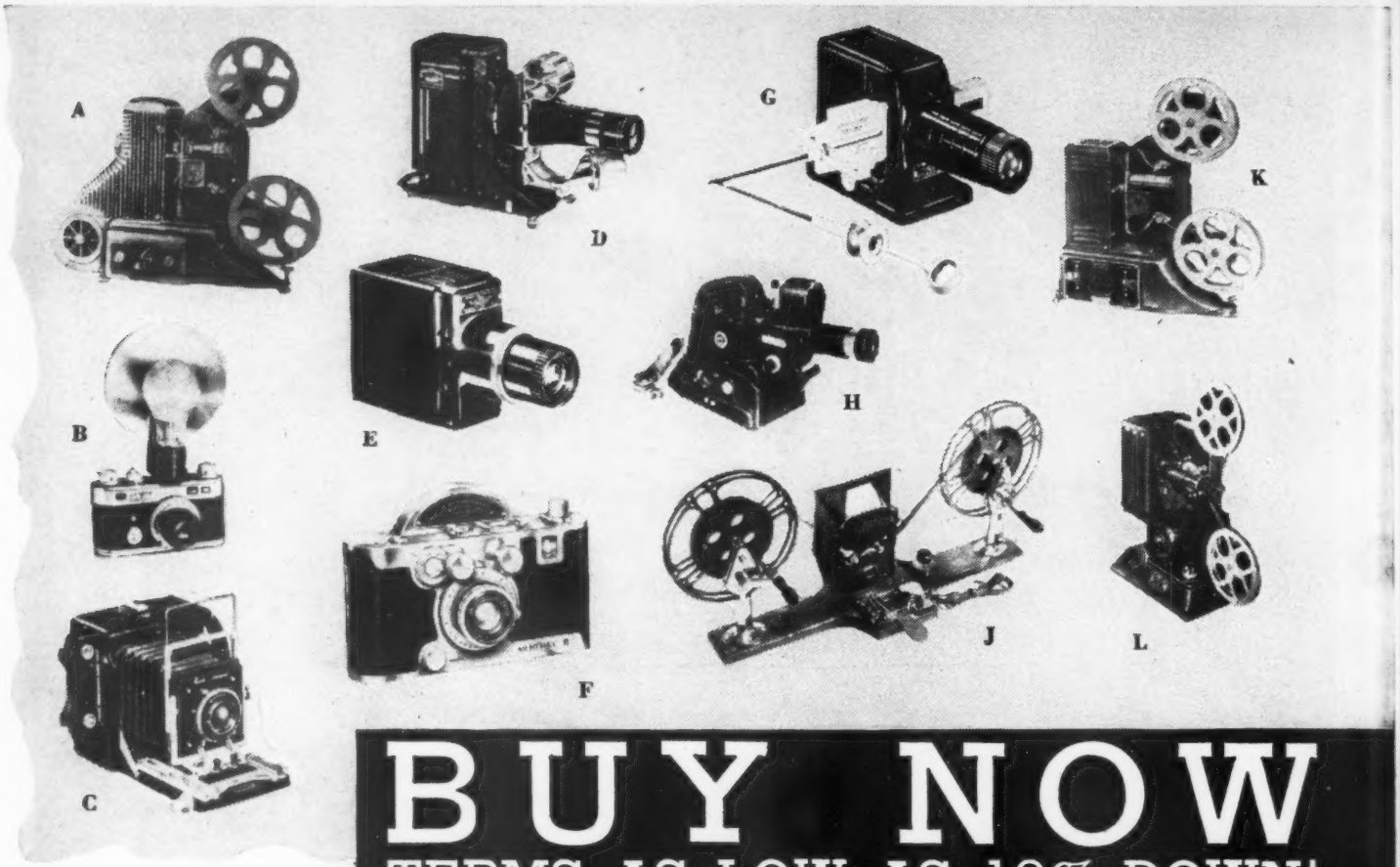

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C ***Busch Pressman Press Outfit***
Complete with range finder, Rapax shutter and F:4.5 Wollensak lens, **$167.95**
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SVE Slide *Projectors*

D

Model	*Price*	*Down*	*Monthly Pay'ts*
AAA with Takeup	**$80.00**	**$8.00**	**$8.00**
DD	**68.50**	**6.85**	**6.85**
AK	**62.90**	**6.29**	**6.29**
RK	**35.90**	**3.59**	**3.59**

E ***Eastman Kodaslide* Model 1 Projector**
Complete with slide carrier and carrying case.....**$27.00**
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Complete, with carrying case, synchronized flash unit, built-in range-finder and exposure guide, F:2.7 Tricor Lens and 10 rolls of 36 Exposure Eastman Kodak Reloads **$94.90**
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G ***Eastman Kodaslide* Model 2A Projector**
Complete with automatic slide changer and combination case.....**$74.95**
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H ***Golde Filmatic***
Complete with 300 watt lamp and carrying case.....**$95.95**
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J ***Craig 16 mm Projecto-Editor***
Complete with senior rewinds and senior splices.....**$69.50**
"Pay-as-You-Shoot," **$6.95** down, **$6.95** per month

K ***Universal PC 12 and Screen***
Complete, ready to use, with 30" x 40" Screen.....**$43.85**
"Pay-as-You-Shoot," **$4.38** down, **$4.38** per month

L ***Keystone R8***
8mm Movie Projector.....**$74.50**
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M ***Bell & Howell Sportster***
The precision 8mm Movie Camera, complete with F:2.5 Coated Lens and carrying case **$105.95**
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Completely automatic with F:4.5 lens **$163.82**
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P *America's Lowest Priced 35mm Camera*
The *Spartus*
with features found in 35mm cameras selling for much more. F:7.7 Achromatic Lens, 3 lens openings, 2 shutter speeds, optical view finder, tripod socket, automatic exposure counter, patented clutch release—all for.....**$11.75**

R ***Solar 57***
5" x 7" with 6¾" F-4.5 lens.....**$127.97**
"Pay-as-You-Shoot," **$12.79** down, **$12.79** per month

S ***Ampro 8***
The precision 8mm projector complete with case.....**$159.00**
"Pay-as-You-Shoot," **$15.90** down, **$15.90** per month

T ***Argus Slide Projector***
Rotary Slide Carrier.....**$27.75**
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Complete with carrying case.....**$129.50**
"Pay-as-You-Shoot," **$12.95** down, **$12.95** per month

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40" x 40"	**22.50**	52" x 70"	**45.00**

DA-LITE Standard Challenger

30" x 40"	**$13.95**	27" x 50"	**$20.90**
40" x 40"	**18.40**	52" x 70"	**36.20**

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ARKAY A24—18" x 24"	**$47.28**
ARKAY A20—14" x 20"	**38.70**
ARKAY F17—Double Surface 13" x 18½"	**18.75**
ARKAY F14A—Double Surface 13" x 15½"	**12.75**
WEACO Rotary Dryer, 24" x 28"	**26.95**
WEACO Rotary Dryer, 12" x 20"	**16.95**
FEDDO, 11" x 17"	**7.75**

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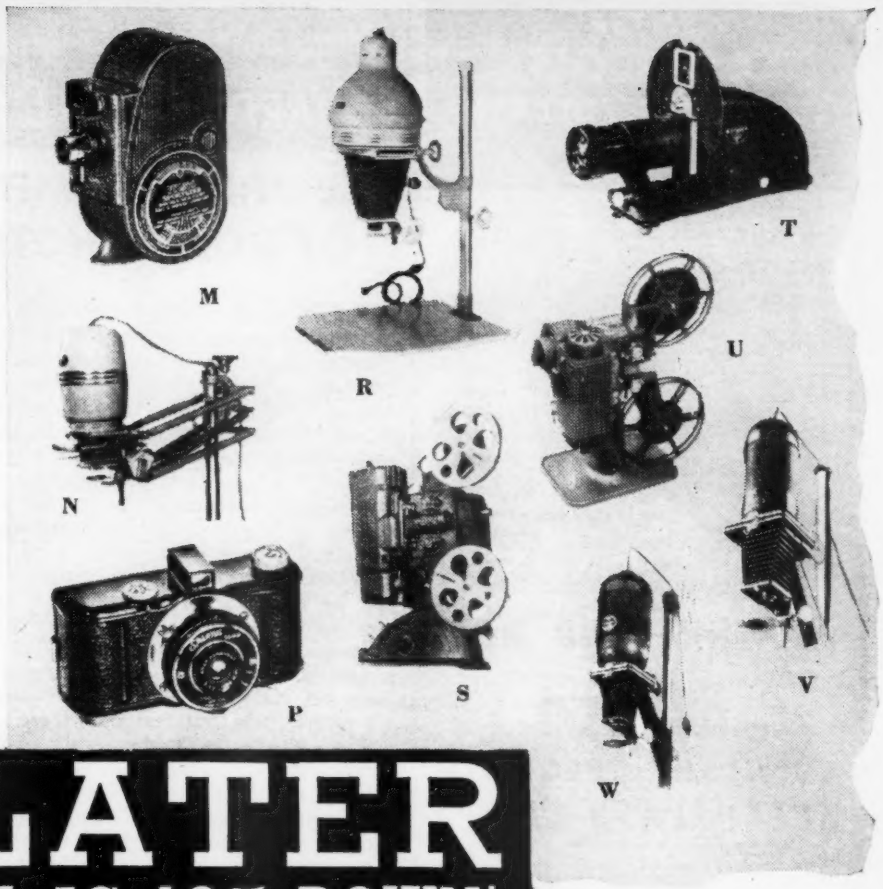

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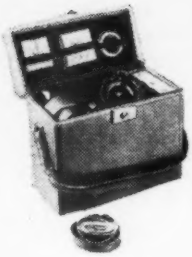

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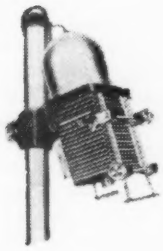

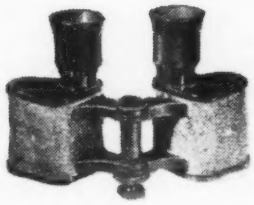

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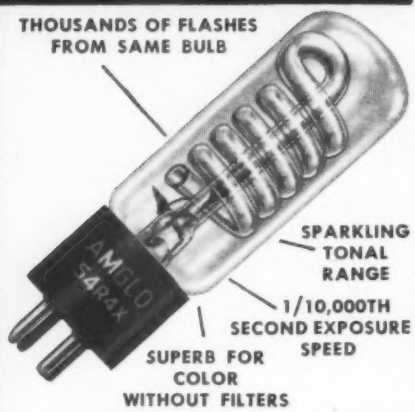

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WARD PEASE DISCUSSES

THE THREE ELEMENTS OF GOOD PHOTOGRAPHY

IN THE study of any complex yet well organized whole, whether it be a business organization, musical composition, painting, or photograph, it is quite customary to analyze this whole and break it up into its component parts in order to understand better the reasons why the subject of analysis is successful. As a result of such analyses it is generally possible to build similar or even better counterparts in the future.

In the case of a chemical compound, it can be analyzed to ascertain the indivisible component parts, which are called elements. Suppose we break a photograph down into its elements, see what they are, and discuss them individually.

I cannot help but feel that these elements are three in number, and all three must be present in proper proportion and balance in order to make a successful picture by photography. This is true regardless of the purpose, be it for salon, advertising, newspaper, or just family album purposes. Various names are applied to these three elements by different people, but I think of them as IMAGINATION, COMPOSITION, and TECHNIQUE.

Note particularly the order in which these three elements are given—which comes first and which comes last. I think that I have given them here in their proper order of importance. If you were to take all of the writings on photographic subjects and divide them into three piles according to these three headings, the last pile would undoubtedly be the highest, the first the lowest.

Sometimes I wonder why this is so, and I think that the answer lies partly in the fact that it is much easier to write about such tangible matters as lenses, developers, films, and papers.

What is this imaginative element which I have placed first? It is also called the theme of the picture. It is related to the story that the picture has to tell. It has something to do with the choice (but more particularly with the presentation) of the subject matter.

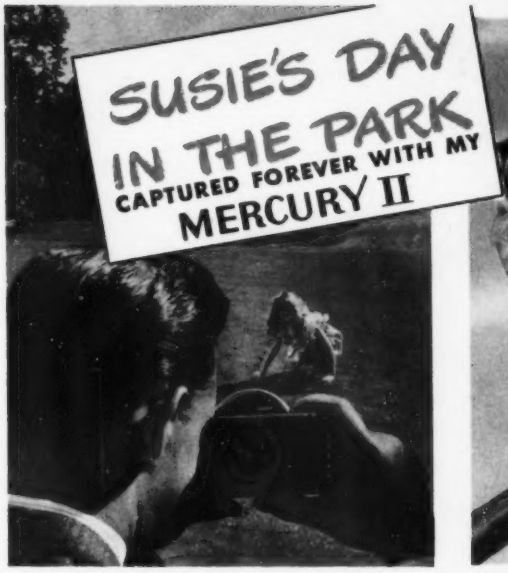
Something of this element must be around somewhere when a member of a camera club takes a group on a club outing and leads them to some excellent subject matter. This happened in a local group recently. Much film was consumed. One member got a print out of it which hung on the walls of many salons; only one other had enough success to be able to show what he got. Technique did not make the difference in this actual incident as all were capable technicians; nor did composition, as the viewpoint was much the same for all. One member saw something that the others missed, and put it into his final print.

Composition is a capable assistant in presenting the idea that is to be conveyed by photography, but unfortunately some people have used it as an end in itself. To put it another way, composition can be an excellent conveyance for an idea; but if it has no idea to carry, it is like an empty taxi, always getting in the way when you don't want it and never around when you do. Composition serves to direct the attention to the idea to be conveyed by the subject matter. Without composition, attention tends to wander and get lost among the trivia that the lens is so inclined to pick up. Composition is the framework upon which a picture is built. Without it things are inclined to get shapeless. It is like the skeleton upon which the beautiful model's figure is built, but the skeleton alone is poor subject matter.

Winter or summer, imagination is the most important of picture ingredients.

Technique is essential, too. Without it the picture fails. The best of the imaginative element and the finest of composition can be spoiled by faulty workmanship. A crude comparison would be a model with a well-set-up frame, just the right curves, and a fine crop of boils or pimples. Technique can be anything from adequate to superb, but if it is conspicuous in itself, it means that the other two elements are weak.

I would like to try in later discussions to elaborate a bit on the Imagination and Composition elements in hopes that such analysis will lead to a better understanding of what they are, so that when you synthesize them into your pictures a better balanced and more thoroughly organized whole will be the result. As to Technique, I am sure that you will have plenty from one source to another.—



SUSIE IS SIX, seven before you blink, but I captured one of her fleeting 6-year-old days, ours forever in glowing so-alive color. One afternoon, but it will live for a lifetime. It was that Sunday in the Park last June . . .

SUSIE ON THE SEESAW. With no effort I stopped a living moment in midair, for my Mercury II is fast for action pictures like this. I can almost hear Susie shouting with glee: "Up in the sky so high!" This *is* Susie!

SUSIE TAKES A DRINK. Yellowstone's geysers have nothing on our Park fountain when Susie bubbles over . . . ! I barely had time to set the camera, but you needn't be an expert with a Mercury II. It makes things simpler.

SUSIE AT THE LAKE. This is how I like best to remember Susie at six. With Mercury II, I was able to snap her unawares—and look how the color is sharp and true right to the edges of the picture.

SUSIE BREAKS THE LAW. She just flashed him one of her smiles and got a nice hug from the arms of the Law. But look how my camera got everything so clearly—even the cop in the background! See how *angry* he is.

SUSIE EATS ICE CREAM. (Glad the dress was washable.) It's the color that makes this picture, and Mercury II's specially built for color, gets 36 shots on standard 20-exposure roll. Think of that for real economy!

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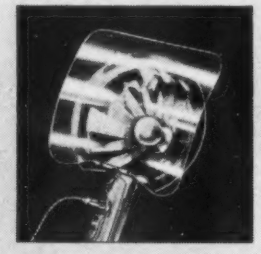

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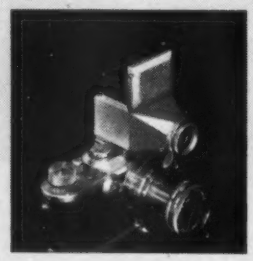

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THE CAMERA- an accident prevention tool

Police camera teams of Los Angeles film on-the-spot movies of accidents to demonstrate safety regulations to the public.

THE Los Angeles police department has enlisted the aid of the Hollywood movie studios in producing one minute trailers graphically illustrating the most serious causes of accidents during the previous month. These movies are exhibited in the local theaters to show pedestrians and drivers the tragic accidents resulting from carelessness.

After a specific accident example is selected for the month, scenes are reconstructed to show the public how traffic mishaps of that type can be avoided. To make their production as realistic as possible, police camera teams cruise in the vicinity of dangerous intersections. When a call comes over the radio, the assigned team investigates the crash. Often they arrive before the ambulance, so one of the team members renders first aid while another mans the camera.—

Going on "location" for the day's shooting are, left to right, Officer Phillips, Sergeant Crowe, and Officers Wilkinson and Murphy. Team will cruise in vicinity of hazardous intersections listening for radio crash calls. When a call comes over, they speed to the scene and take movies of the accident.

This scene was made of the accident involving Marine Corporal Harry Moorhouse. Officer Phillips is behind the camera, while two of his colleagues are getting into the ambulance. These pictures will be reconstructed, made into shorts demonstrating causes of traffic mishaps, and shown to the public.

Officer Phillips photographs the pained expression of Corporal Moorhouse while a police investigator records information for the report of the accident in which the marine was involved. Movie will tell how to stop these traffic tragedies, and film will be exhibited in theaters in Los Angeles County.

Members of the traffic education unit of the Los Angeles police department direct Kathryn Kane in the correct way to board a street car. Scene will be part of a movie short that will be distributed to local theaters. Here pedestrians and drivers will learn that carelessness results in accidents.

A CINÉ CHRISTMAS

Photographs and Text by JAY A. SMITH

Film a home movie out of this year's Yule festivities. Here are ideas, suggestions, and a simple shooting script you can adapt to your own needs

Your movie story can open with the time-honored ritual of the kiddies and mother and dad hanging their stockings by the fireplace. If you don't have children and a fireplace, get a friend interested—one who has children and a fireplace.

IT'S WELL KNOWN that parents like their children's toys as much as the children do!

That is the theme of a hilarious movie that you can make in your own home, using your own actors, at Christmastime!

The story that follows is simple. It is adaptable to your own family, your own home, or your friends' homes, and serves to show how you spend your Christmas. It suggests scenes, but does not dictate how you are to take them; it may be changed and modified to suit your own fancy.

Are you ready? All right, let's go!

The Actors. Father is a dignified personage (at least he hopes his Kids think so!). Mother is a feminine version of Father. The Kiddies are themselves; each one should be given an important role, and he or she will play it beautifully, if not perfectly!

The Setting. Your living room.

The Time. Christmas Eve.

The Story. All is serene at the Smith household, as a picture of a window appears on the screen.

Scene One. A hand hangs a Christmas wreath in the window, disappears, and a moment later the bulb of the wreath is lighted. Thus the cheery light of the wreath glows against a dark background. Shortly white or colored letters appear against the dark background saying "Christmas 1946" or something similar. (The way this is accomplished is described later in this article.)

Scene Two. The actors, all of them, crowd around the fireplace to hang up their stockings in the traditional manner. Father, pompous person that he is, insists on hanging up a heavy full length woolen stocking so that Santa will bring him more stuff, but Sweet Mother prevails, and he hangs up a stocking of ordinary size. The kiddies, bless their simple be-

Then dad sets up the tree, mother and dad trim it, and they place the presents under it—unable to resist such speculations as: "What's in this queer-shaped box from Aunt Sophie!"

Now's the time to use that sunrise-over-snowy-landscape shot you've been saving—as a transition from evening to Christmas Day. If you have none, there's one answer: go out and get one.

It's Christmas morning! Catch the anticipatory looks as family members peer over the bannister. Facilitate your work by planning sequences and setting up lights the night before.

Candy and nuts—and that bulge in the toe of the stocking is an orange. Few professionals show more natural acting talent than youngsters who are engrossed in tasks that interest them.

Everyone seems pleased with what he has received. And the home movie enthusiast will be pleased too, for a lifetime, with his motion picture record of a happy group at Christmas.

"This is how to play 'Jingle Bells,'" says Mother. Humor is brought in here—based on the well-known situation wherein parents usurp children's playthings for their own amusement.

"See, this is how the Limited goes through Kokomo," says Dad as he too gets into the spirit of the alleged humor. Daughter, with better-than-adult forbearance, patiently awaits her turn.

"It's like this every Christmas," says Mother as she is left to clean the debris after all presents are opened. (For clever title effects which will help make your film, see text.)

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There is a full length adjustable camera screw in both tripod and pan head. Patented, self-adjusting ball and socket leg attachments maintain leg spread and permit adjustment to any angle.

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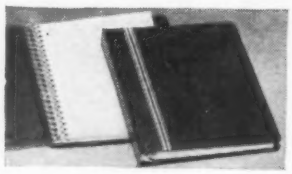

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lieving hearts, hang up their stockings with the help of Mother and Father, neither of whom actually believe in Santa Claus, but who are, nevertheless, a little afraid not to take a chance on the existence of this mythical fellow!

Scene Three. One of the Kiddies sleeps in his bed. All is tranquil as he dreams of . . . (fast fade to):

Scene Four. . . . The toys he hopes to receive, a train, a sled, an air rifle, or whatnot. Fast fade back to Scene Three.

Scene Five. In the meantime Father and Mother play Santa Claus. This scene shows the glamour of the Christmas tree, lights ablaze, tinsel glimmering and shimmering, balls, angels, and birds all glistening in their glassy splendor. (See note at the end for hints on lighting Christmas trees.) Enter Father and Mother, creeping and tip-toeing, as if even the tiniest squeak or creak of the floor would awaken the Kiddies, who are supposed to remain asleep, at least until the presents are all in place. Father carries an armload of presents so high he cannot see over them; Mother carries little gifts. All the presents are, of course, wrapped in the customarily gay Christmas paper, ribbons, seals, and tags, so familiar to everyone. Father and Mother place the presents under the tree, not omitting a furtive shake here, and a secretive probe there, for, after all, Christmas holds some secrets for parents, too! When everything has been arranged beneath the tree, Father and Mother withdraw, and the scene fades out.

Scene Six. Father asleep in his bed; his hair is rumpled, he squirms and twists, while a small smile plays about his features. For, you see, he is also dreaming of Christmas. This is shown by fading rapidly to Scene Four, for, indeed, the old man is dreaming of the same toys his child dreams of! Some Old Sport, he is! Complete this little episode by rapidly fading back to Scene Six, whereupon Father turns over violently, tosses for a moment, composing himself for some dreamless sleep. Fade out.

Scene Seven. To set the time as Christmas morning, show a slow fade in to a snowy scene with the sun peeping over the horizon. A table-top scene may serve best, since the real sun, although genuine, is too small, photographically speaking, to look real. A title can be used to good advantage here, if you feel it is needed. One way to get it is to double-print over a regular scene. The procedure for doing this is described in detail later, under Scene Seventeen.

Scene Eight. Take a medium shot of the stairway. Little feet descend, followed by more little feet, followed by larger feet. These feet further descend to show the Kiddies, all of them, and Mother, all attired in bathrobes and slippers. These assorted actors and actresses pause to look through and over the bannister, their faces showing exquisite delight as they spy:

Scene Nine. The Christmas Tree in its full glory, its head covered with decorations, its feet immersed in huge piles of presents. All the Kiddies, and Father and Mother, descend on the tree and begin a delightful pillaging of the treasures that

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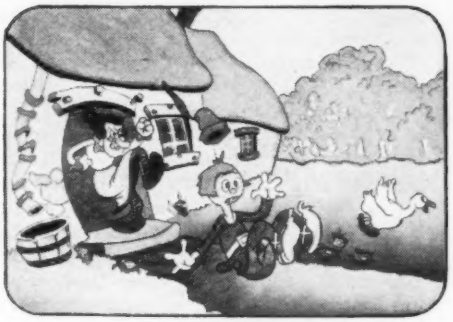

"SIMPLE SIMON"

Big fair! Simple Simon! Takes his duck! Meets Pieman! Samples pie! Simon chased! Escapes with duck! Riot on fair grounds! Duck wins prize! Not so simple Simon! Exciting...and great fun!

"JACK AND THE BEANSTALK"

Jack sells cow for beans! Mother scolds! Beanstalk zooms! Jack Climbs! Enters castle! Hen cackles...golden egg! Giant awakens! Jack and hen scram! Down the beanstalk! Giant crashes! Plenty of gold! Plenty of thrills!

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"Old Mother Hubbard"
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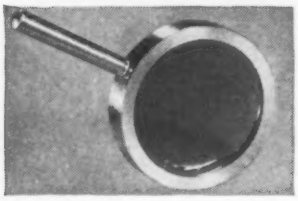
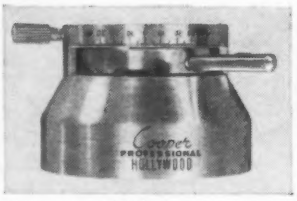
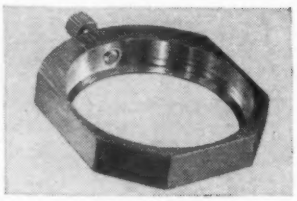


Polaroid attachment available ---holds regular polaroid filters.



Lock nut and 90 degree calibrations enables user to secure the maximum advantage of polarization.



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the tree holds. Alternate medium and closeup shots show how each child receives his presents, and the delight on his face when he discovers what they are.

Scene Ten. The stockings hung up so expectantly the night before are investigated. The children empty the stockings on the floor, spilling candy and nuts everywhere, and struggle mightily to extract the orange that is in the toe of each stocking.

Scene Eleven. As the last of the presents are opened, and as the excitement dies down a little, the Kiddies and particularly Father and Mother begin to look around to see what others have received. Father and Mother, although old enough to know better, exhibit their juvenile tendencies by demonstrating how each toy works. For instance . . .

Scene Twelve. . . . Mother plays carols on the toy piano, even though the most beautiful music to the ears of the Child is a series of discords produced by hammering all the keys at once.

Scene Thirteen. And Father shows his daughter how to use her toy train, thus keeping her from breaking it!

Scene Fourteen. Furthermore he makes little men and animals from the Krazy Ike set; this keeps him out of mischief for a time, and does amuse the child, 'cause these joints and pieces are just a little advanced for her chubby fingers. The child patiently bides her time, waiting until her child-like parents tire of her toys. *Then* she can play with them; *she knows that!*

Scene Fifteen. The Kiddies carry their toys to other parts of the house; the tree is stripped of its pleasures, the stockings are emptied; the result is a chaos of wrapping paper, string, ribbons, tags and scraps. In the midst of the mess stands Mother, her face a mixture of frustration and disgust; she is speculating on whether Christmas is worthwhile. Apparently she decides it is, because, after kicking a few choice scraps, she begins the job of cleaning up. This scene fades slowly to . . .

Scene Sixteen. The same scene as Scene One, except that now the wreath is silhouetted against a background of a lighted room, with some actors playing with their presents. Slow fade to . . .

Scene Seventeen. The same scene as Scene One, with the word "Finis," appearing on a dark background, the wreath still glowing cheerfully. Slow fade out.

There it is. Modify it to suit your own needs.

A few hints might aid you in making these Christmas story pictures.

To arrange a written message on a background scene as in Scene One and Scene Seventeen, you should proceed as follows. (1) Run the camera, empty, until the audible footage counter clicks. Then set the footage indicator at "S" or "Start." Load the camera as usual, making a mark with a pen opposite the sprocket hole in which the film advancing claw is placed. Close the camera and run to the "25" or "50" mark, depending on the camera you have. (2) Now photograph Scene One, noting the footage when the wreath is lighted, and continuing to run the camera for twice the time required to read the title you intend to

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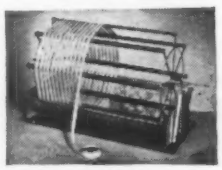

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF POPULAR PHOTOGRAPHY, PUBLISHED AT CHICAGO, ILL., FOR OCT. 1, 1946.

State of Illinois, } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared A. T. Pullen, who, having been duly sworn according to law, deposes and says that he is the Business Manager of Popular Photography and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, W. B. Ziff, 185 N. Wabash Ave., Chicago 1, Ill.; Editor, B. G. Davis, 185 N. Wabash Ave., Chicago 1, Ill.; Managing Editor, F. Fenner, Jr., 185 N. Wabash Ave., Chicago 1, Ill.; Business Manager, A. T. Pullen, 185 N. Wabash Ave., Chicago 1, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Ziff-Davis Publishing Company, 185 N. Wabash Ave., Chicago 1, Ill.; A. Ziff, 185 N. Wabash Ave., Chicago 1, Ill.; W. B. Ziff Co., 185 N. Wabash Ave., Chicago 1, Ill.; S. Davis, 185 N. Wabash Ave., Chicago 1, Ill.; Wm. B. Ziff, 185 N. Wabash Ave., Chicago 1, Ill.; B. G. Davis, 185 N. Wabash Ave., Chicago 1, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is

. . . . . (This information is required from daily publications only.)

A. T. PULLEN, Business Manager.

Sworn to and subscribed before me this 30th day of September, 1946.

[SEAL.]

DORIS PALOWSKY, Notary Public.
(My commission expires April 25, 1949.)

use. Stop the camera and note the footage. Then, to make Scene Seventeen, run the camera, exposing to the same wreath, for three times the time required to read the title, noting the footage at the beginning and end of the run. (3) Now go to your darkroom and carefully rewind the film onto the original spool. (4) Type the titles you intend to use, and make contact prints of them on high contrast paper. Insert the title for Scene One in your titling machine. Calculate the exposure by taking meter readings from the title itself and from a piece of white paper. Find the mean of these two readings, and use an aperture a full stop larger than this mean. (5) Now place the film in the camera as you did in (1) above, after setting the footage indicators as before; place the marked sprocket hole over the advancing claw. (6) Attach the camera to your titling device, cover the lens, and run the film off down to the point where the wreath was lighted plus about three seconds. (7) Uncover the lens and expose the film to the title down to the footage you noted as ending Scene One. Again cover the lens and run off about three seconds, change titles to that you intend to use for Scene Seventeen, uncover the lens and expose to the end of Scene Seventeen plus about three seconds. (8) Now photograph the remaining scenes according to your script. (9) The scenes are separated and spliced into their proper places when the film is returned by the processor.

If additional titles are required within the movie, they can be made in the same manner and then spliced into the film when it is edited for showing.

A few precautions are always necessary in photographing Christmas trees. These trees always photograph very dark, so you should endeavor to overexpose them a little. This can be done by planning your lighting so that more light falls on the tree than on the foreground where your actors will be. Frequently strong back and sidelighting will overcome your difficulties. Another trick that is useful is to illuminate the walls behind the tree; thus the tree will be seen in silhouette, and, although very dark in color, will convey the desired thought. If it is possible move the tree away from the walls so that it will not cast too many shadows, and then play generous quantities of light against these walls.

Here and there through the script, fades are called for. These may be accomplished perfectly by manipulating the diaphragm. If a fade-in is required, close the diaphragm to its smallest stop, start the camera, and open it to the correct aperture, thus creating a fade-in. A fade-out is just the reverse: photograph the scene, and then slowly close the diaphragm. Another way of creating a fade is to use any of several fade producing kits, such as Foto-fade. This works well, and consists of dyeing the junction of two scenes with a very dark blue or blue-green dye.

However, please realize that these tricks are just tricks: if you produce a genuine movie, full of your own efforts, tricks will not be really necessary.

At any rate, look at the above script; could you use it? Why not try it?—

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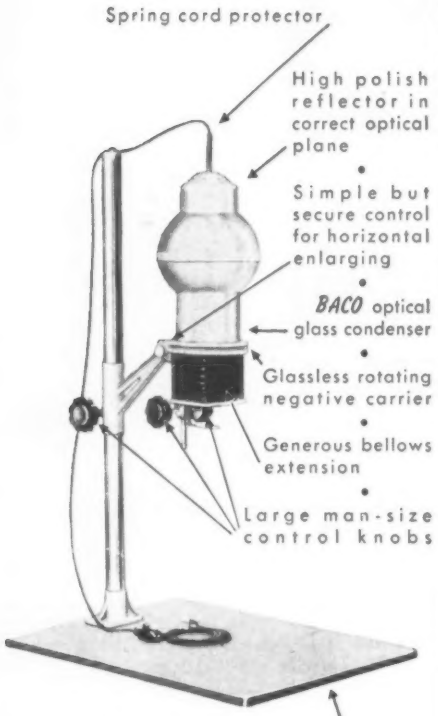

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GRANDFATHER'S CLOCK. 8 mm, 16 mm, silent, and sound. Official Films, 25 West 45th Street, New York 19, N. Y.

Old Grandfather clock is quite alarmed when he catches a little boy and girl breaking a clock, so with much animation, he chimes out a story about Clocktown. The children learn all about clocks, what makes them tick, how little clocks play, and what happens when they break their hearts.

* * *

FLYING WITH MUSIC. 5 reels, 47 minutes, 16 mm sound. Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y.

Ann Andrews (Marjorie Woodworth), wealthy American socialite who has fallen in love with the photographer of a romantic Caribbean Island troubadour, inveigles her

father into permitting her to make a Clipper trip to the West Indies. Accompanying here are four friends and a straight-laced chaperone. An amusing and entertaining series of events ensue.

* * *

SKI PROS ON VACATION. 16 mm, sound, color. Telefilm Studios, Hollywood, Calif.

The ski technique that aroused the admiration of Norma Shearer when she was wooed and won by husband Martin Arrouge at Sun Valley, Idaho, is shown in this movie. Luigi Foeger, for eight years ski instructor at Yosemite, was director of the thrilling sports short.

* * *

TRAINING YOU TO TRAIN YOUR DOG. 16 mm sound color or black and white. United Specialists, Inc., Pawling, New York.

United Specialists, Inc., has decided that dogs are of sufficient importance to devote itself to the exclusive production of pictures dealing with these four-legged friends. This opus is the filmization of Blanche Saunders' book, "Training You To Train Your Dog", and will be presented in a series of four films. Two in the series are ready for distribution, (1) Basic Obedience Instruction, 32 minuttes, (2) Advanced Obedience Instructions, 27 minutes.

* * *

FRIEND OR FOE. 16 mm sound. Available for all types of community, fraternal, and industrial groups through any agent of the Aetna Life Affiliated Companies.

"Friend or Foe" calls attention to the frightful toll in lives and property exacted by home fires each year, and suggest ways in which the average householder can take action against this menace. With the aid of a member of the local fire department, a typical family starts a Home Inspection and Fire Drill. From cellar to attic potential fire hazards are searched out and corrected, and the importance of following safe practices is stressed.

* * *

FRENCH "U." 10 minutes, 16 mm sound. Rental $2; sale $40. Bell & Howell, 1801 Larchmont Avenue, Chicago 13, Ill.

A class of boys is taught by this film the action of the mouth, lips, and tongue for correct pronunciation of the French vowel sound "U."

* * *

EGGS. 16 mm sound. Encyclopaedia Britannica Films Inc., 20 North Wacker Drive, Chicago 6, Ill.

This is the story of egg production on a large commercial poultry farm, filmed on the farm of Hobart Creighton, speaker of the Indiana State House of Representatives, near Warsaw, Indiana. He maintains a flock of 60,000 laying hens.

In telling the complete story of egg production, the film emphasizes the use of technological methods in modern large-scale egg farming. Shots were made inside laying houses to show the care and feeding of large flocks, and the camera was trained on open nests and trap nests to show how eggs are gathered, cooled immediately, and then are candled, graded, cleaned, and packed for market.

* * *

CATCHING FUNDAMENTALS. 1 reel, 10 minutes, color or black and white. Coronet Instructional Films, 919 N. Michigan Avenue, Chicago 11, Ill.

The essential baseball catching skills are presented as the film points out that the catcher is one of the most important members of the ball team and is responsible for coordinating team play. The points covered are stance, footwork, signals, catching high fouls, fielding bunts and backing-up first base. Educational collaborator for the film is James Smilgoff. Mike Tresh, star catcher for the Chicago White Sox, was technical advisor and appears in a number of scenes.

* * *

FOOTBALL PARADE OF THE YEAR. Available at photographic dealers in two 8 mm editions and three 16 mm versions including sound. A Castle Film.

Castle Films' annual Football Parade is now available, covering highlights of the most important college games, subject to change after press time for this magazine, but planned to include the following: Army-Navy, Yale-Harvard, Northwestern-Ohio State, Notre Dame-Purdue, Illinois-Pittsburgh, Cornell-Dartmouth, California-Stanford, Georgia Tech-Duke.

* * *

UNITED NATIONS STRING QUARTET SERIES. Available in 16 mm and 35 mm versions. Pictorial Films, Inc., RKO Building, Radio City, New York, N. Y.

The films listed below are 1 reel each, running time approximately 8 to 10 minutes:

1) 2 Schubert compositions: "Andante in A Minor," and "Marche Militaire."

2) Excerpts from "Eine Kleine Nachtmusik" (Serenade) by W. A. Mozart.

3) Excerpts from "Go Down Moses," "Drink To Me Only With Thine Eyes," and "Turkey In The Straw."

* * *

ATOMIC BOMB. Available in 8 mm, 50 ft. for $2; 16 mm, 100 ft. for $4; and 16 mm, sound, 100 ft. for $5. Movie Newsreels, 1426 N. Wilcox Avenue, Hollywood 28, Calif.

This film contains the outstanding shots from the War Department, and newsreel releases of the second explosion at Bikini.

* * *

CRIMSON CAPERS. 8 mm and 16 mm versions. Kodachrome. Glamour Newsreels, 6411 Hollywood Blvd., Hollywood 28, Calif.

This film features one of Hollywood's newest and most curvacious starlets, Lois Lorraine, frolicking at Malibu in the much discussed brief "red bandana" swimsuit. The beautiful background of this scenic California beach and the brilliance of this fire-red suit combine to produce a colorful film.

* * *

I'LL REMEMBER APRIL. 6 reels, 16 mm sound. Rental $17.50. Bell & Howell, 1801 Larchmont Avenue, Chicago 13, Ill.

The daughter of a defrauded investor succeeds so well in a radio role that she is a

dual kidnapping victim. Her father is cleared of a murder charge by clever detective work. The stars are Gloria Jean and Kirby Grant.

* * *

CHILDREN'S CHARTER. 2 reels, 16 mm sound. Rental $2; sale price on application. British Information Services, New York Office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago Office, 360 North Michigan, Chicago 1, Ill.

This film outlines the effects of the Education Act of 1944 on the future education of children in Great Britain. Its object is to give to every child an equal chance and an opportunity to choose that branch of training which is most suited to his capabilities. The aim is to encourage a child in the things he can do rather than penalize him for the things he cannot do. The act provides free secondary school training, either technical or academic, until the child is fifteen. Should he then leave school and take a job, he must continue his training at a day continuation school one day a week until he is eighteen. This charter makes no pretense of solving

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With Fascism came the doctrine of the master race. This film is a hard hitting refutation of this doctrine. It breaks down the common and persistent belief that there is such a thing as racial distinction. That the so-called superiority of one group of peoples to another has no scientific basis is ably proved by the film's two advisors, Dr. Julian Huxley, and Prof. J. B. S. Haldane. Their presentation of the facts is aided by cartoons and animated diagrams. This film has been translated into sixteen languages to be shown to the countries of liberated Europe.

* * *

COLLEGE SONGS AND CAMPUSES. 16 mm sound. Official Films, 25 W. 45th St., New York 19, N. Y.

This film will appeal to all age groups—those who are anticipating a college career, as well as those who already have a soft

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* * *

IT BEGAN ON THE CLYDE. 16 mm sound. Rental $2; sale price on application. British Information Services, New York Office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago Office, 360 North Michigan, Chicago 1, Ill.

During the war, thousands of workers had to stand up to the strain of harder work, longer hours, and more difficult conditions than ever before. Even the strongest became tired—and fatigue breeds illness. The doctors, too, were working under difficulties, for many had gone into service and those who were left were greatly overworked. In Scotland, the Emergency Service Hospitals, set up for war casualties, were able to supply space and staff to look after the tired workers and to check disease in its early stages. In this film, a harassed family doctor and his patient, a rundown ship-

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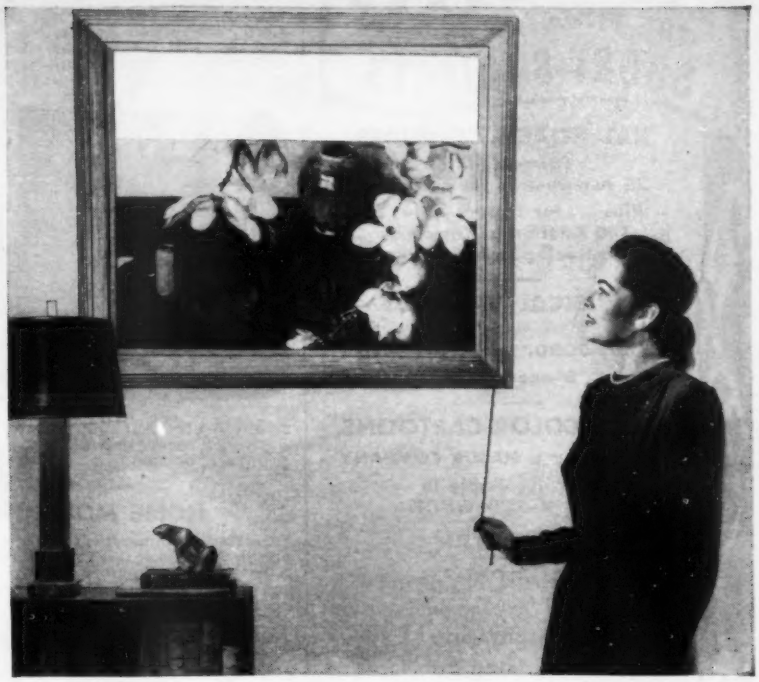

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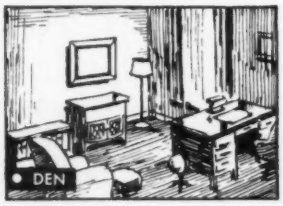

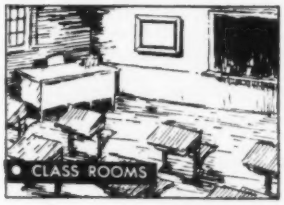

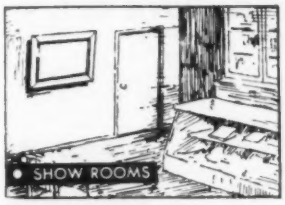

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HOME MOVIE NOTES

Harold Baumstone, vice-president of Pictorial Films, Inc., RKO Building, Radio City, New York, announces a 20% increase in the price of their Home Movie Pictoreels effective as of September 1, 1946.

There is virtually no limit to the growth potentials of the 16 mm industry, it was agreed at a distributors' convention held by the Victor Animatograph Corporation at Chicago, Ill., recently. Approximately 100 distributors from all parts of the nation heard various phases of this theme discussed.

Offering a film advisory service to manufacturers, advertising agencies, and public relations firms, Film Counselors, consultants on films for industry, has opened offices at 366 Madison Avenue, New York 17, N. Y. The new organization does not undertake the actual production of films. Instead, it offers three major services: surveys to study the possible application of films to an advertising or training problem, supervision of film production; and film distribution and utilization planning.

Three new 16 mm releases in their Cultural Series were announced recently by Simmel-Meservey of Beverly Hills, California. The three pictures are titled **Let's Give a Tea, Arranging the Tea Table,** and **Arranging the Buffet Supper.**

The American Medical Association has announced appointment of a new committee on medical films to promote a more widespread use of medical films and stimulate research in this field. The committee follows: Three year period: Morris Fishbein, Chicago, editor of **the Journal of the American Medical Association;** Tom Jones, University of Illinois College of Medicine, Chicago. Two year period: Dean Smiley, of the Bureau of Health Education of the A.M.A., Chicago; Ralph P. Creer, of the Bureau of Exhibits of the A.M.A., Chicago. One year period: W. L. Benedict, of the Mayo Clinic, Rochester, Minn. John Bradley, director, motion picture section, Library of Congress, Washington, D. C.

Pictorial Films, Inc., RKO Building, Radio City, New York, announces three new color slide films ready for release. These three, **Alice in Wonderland, Rip Van Winkle,** and

The Wanderings of Odysseus, were created by Fletcher Smith Studios from original full-color artwork and reproduced by the Americolor process. These films will help the teacher explain customs, food, clothes, means of transportation, and other facts of interest in certain historic periods of mankind.

British Information Services has recently published a new catalogue of British official films. This catalogue lists 88 subjects and

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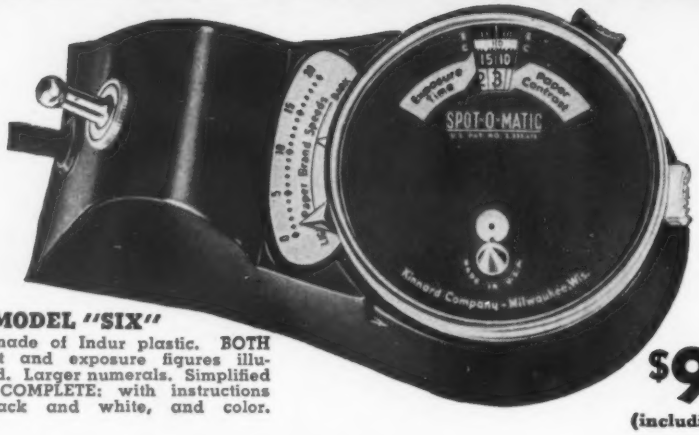

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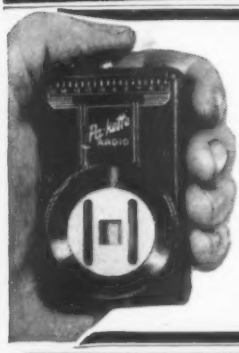

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DEALER INQUIRIES INVITED

gives a brief synopsis of each. The new classified index assists readers with specialized interests to choose suitable films.

The Aetna Life Affiliated Companies are offering several motion pictures as a part of the special program of loss prevention. These films, in color, 16 mm sound, are available through agents of the Aetna Life Affiliated Companies for showings before manufacturing plants, Chambers of Commerce, manufacturers' associations, machine shop classes in public and trade schools, and other interested groups. The films are entitled, *Partners in Production, There's No Place Like Home,* and *Champions At The Wheel.*

Motion Picture Libraries throughout the United States cooperate in the stocking and distribution of Veterans Administration 16 mm films. For further information, contact Public Relations Director of your nearest Veterans Administration Branch office; or Office of Public Relations, Veterans Administration, Washington 25, D. C. These films are obtainable on loan.

Two new catalogues of home movie films have just been issued by National Cinema Service which include titles of features, comedies, cartoons, news reels, sports, adventure, and travelogues. One catalogue is devoted only to 8 mm and 16 mm silent films, while the other lists 16 mm sound programs and short subjects. Either catalogue may be had free by writing National Cinema Service, 71 Dey Street, New York 7, N. Y.

Pictorial Films, Inc., will produce a short subject educational documentary film visualizing the history and functions of the United States Postal Department.

George A. J. Howard, Jr., has resigned as general traffic manager at Pacific Air Lines and assumes position of national sales manager for Telefilm Studios in Hollywood.

The story of Britain's rehabilitation and reconstruction is to be shown in a series of 169 documentary films at a cost of $3,000,000. Sponsored by the Films Division of the British Government's Central Office of Information, the films are distributed through two channels—non-commercially through the British government's various overseas information services and commercially through trade channels.

Pictorial's first branch office opens in the Kimball Bldg., 25 East Jackson Blvd., Chicago, Ill.

A movie in 16 mm Kodachrome sound is being produced by Pictorial Films, Inc., to acquaint the public with the history, care, and skill with which Dry Imperator Champagnes are made. It is Pictorial's first venture into the industrial field.

The 1946 catalogue issued by Castle Films in the autumn, with movies suitable for Christmas, has been revised to include new home movies scheduled for release starting in January. This booklet is distributed through photographic dealers.

Telefilm Control, the system of filming in 16 mm all eight races on programs at horse race tracks, has won highest commendations of turf leaders who witnessed the film coverage in operation at Suffolk Downs, Boston, where fouls have been at a minimum this season.

Encyclopaedia Britannica Films announce that libraries of their films have been established in Camden County, New Jersey, Goose Creek Independent School District of Texas, and Kentucky State College in Frankfort, Kentucky.

The Cooperative Film Library of Central Missouri State College in Warrensburg provided modern audio-visual education for 20 Missouri schools during 1945-6 and will extend its services even further during the coming school year according to a report issued by William F. Knox, director of public service for the college.

Twenty Idaho schools and many clubs, lodges, Y.M.C.A.'s, and Parent-Teacher Associations in the state benefit from the educational film rental program of Boise Junior College according to A. H. Chatham, head of the college's Department of Education and its Cooperative Film Library.

Under supervision of Lloyd N. Christenson, chief research engineer, Telefilm Studios of Hollywood has doubled its capacity for color release printing. Joseph A. Thomas, Telefilm president, stated that the new equipment includes several improvements of the firm's research department, including a system which eliminates need for notching an original, thereby lessening the handling and eliminating any mutilation of the valuable original.

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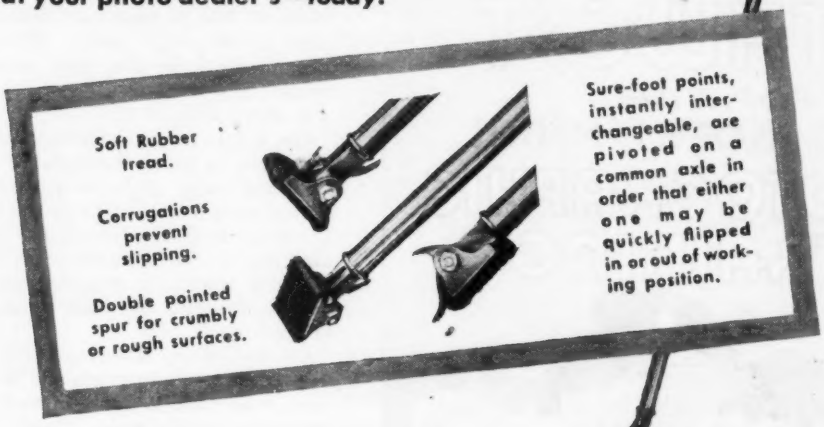

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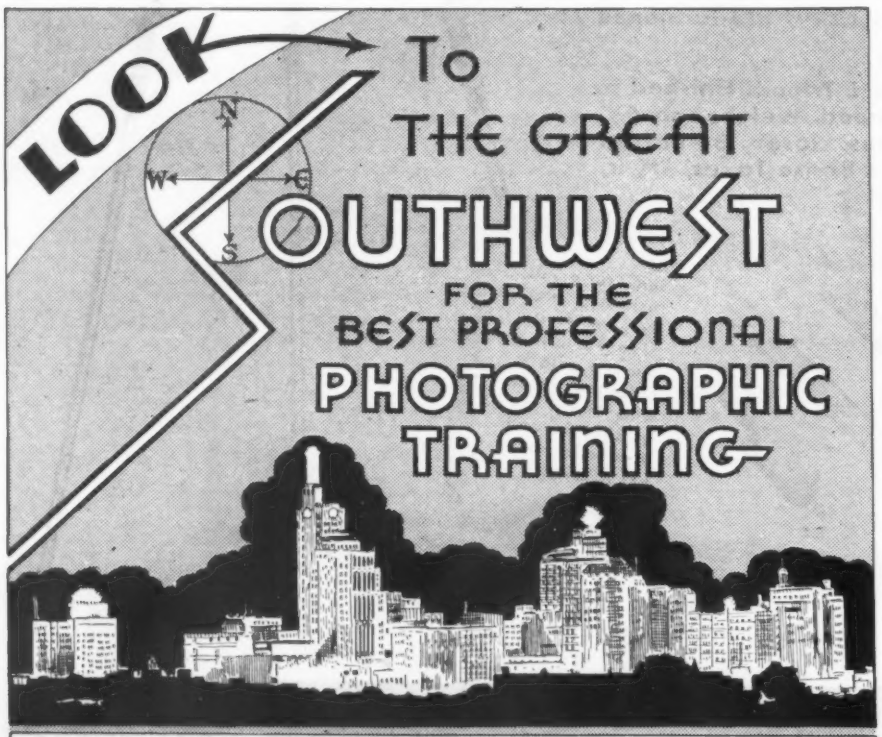

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VETERANS ASK FOR FOLDER V-2

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CIVILIANS ASK FOR FOLDER C-I

20,000 Lenses Under the Sea

(*Continued from page* 59)

sea turtles—without even a hint of *mal de mer*. At 11 a.m., 2, and 4 p.m. they can watch from the rim of the circular tank while an attendant feeds the porpoises. The huge animals have a very cheerful appearance, and they jostle for positions near the feeding station so that they can leap vertically into the air six feet or more to reach the proffered fish. Or they raise their heads just out of the tank, treading water as it were, while they wait for the man to throw a fish skimming over the surface. Then several porpoises race enthusiastically across the tank for the food, with a great sloshing of water.

Those who have had little experience in taking pictures in semitropical parts of the world will be amazed how bright even a dull day is. The sun may be completely hidden—not a shadow anywhere—and yet a light meter (if you have one) says that you can use a slow film with a fast shutter speed and still get a good picture. Color film is fine, even when there is no sunlight to give sparkle to the picture. It doesn't make sense until you think about it carefully, but it's a fact. And at mid-day, the light penetrates to the bottom of the big tanks in such quantity that snapshots can be taken without difficulty through the porthole panes.

The glass of the portholes is a surprise to those who are familiar with public aquaria such as are on display in large northern cities. At Marine Studios, each porthole is composed of two sheets of good grade plate glass with an air space between them. To keep any moisture from condensing in the air space and reducing visibility, a small container of water-absorbing crystals is placed between the two glass plates. The porthole glass is scrubbed regularly by a diver in the tank and by attendants on the visitors' side so that each view into the tank is amazingly clear. Frequent replacements keep the glass panes almost completely free of the scratches which are inevitable.

On bright days, excellent action pictures can be taken through the portholes, as giant rays glide about on bat-like wings, or a school of large fish follows a tremendous shark through the tank. The slanting shafts of sunlight in the water produce wonderful patterns on the porpoises, the fish, the huge tank, and the bottom sand.

On dull days, slower-moving denizens are better to photograph, and the cameraman does well to limit himself to those monsters which swim slowly past the portholes. Since the water is churned up continually by the active subjects, shots of objects any distance away have a murky look unless there is bright sunlight to give contrast. But even on cloudy days there are groups of fish which inspect the visitors through one porthole after another. A 700-pound Jewfish lumbers along, posing for each group of human beings. Three hundred

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3-inch Pan Astra f1.8 ..... $135.00
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Brand new 8mm. Bell Howell Sportster with 2.5 coated lens, coated telephoto lens, case $135.00
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pounds of live soup turtle waddles or waves along through the water, or takes tortoise naps only a few inches away from you.

During the feedings of the porpoises—the big daily scheduled events—photographers of the super-candid school (or those who want to make up through agility for their lack of telephoto equipment) are admitted to an enclosure right behind the man who distributes the fish. This is a great attraction to the enthusiasts, who stop the porpoises' leaps with

Pudgy the porpoise seems more interested in being fed than in posing for the underwater cameraman. This sequence was staged for the visiting newsreel men.

1/100-second exposures just as the huge animals take the fish from the attendant's hand.

Usually there is enough polite jostling among the excited fans with miniature cameras—each trying to get *the* perfect angle—so that hand-held use of a movie camera is ill-advised. Without a wide-angle lens and a genius for manipulating the tripod, the movie-maker is wise to remain out of the enclosure and rely on the excellence of his shots and the amusing antics of the porpoises to bring exclamations of approval from his living-room audiences. Following a six-foot leap with a camera ten feet from the porpoise is no task for a beginner!

A somewhat alarming fact is that the photographer tends to forget the presence of his camera. The best shots are apt to get away while the shutter is closed, the cameraman's mouth wide open with astonishment! The activity of the porpoises, pelicans, and cormorants is nothing short of amazing. Moral: Come for the 11 a.m. performance to let the novelty wear off, to learn the routine, and to select your best camera station. Stay for the 2 p.m. feeding and do your shooting then. If you miss something, return for the 4 p.m. show. Your one admission includes re-entry during the day, your pass being the Marine Studios monogram put on your wrist with a rubber stamp.

Between one feeding and the next you won't be bored. Not only does a thorough tour of the portholes take a long time, but for a long while after each surface feeding a diver descends into each of the two tanks in turn to feed the smaller fry from below. In the large rectangular tank, where the temperature is maintained at 70° Fahrenheit and subtropical fish play around a bona-

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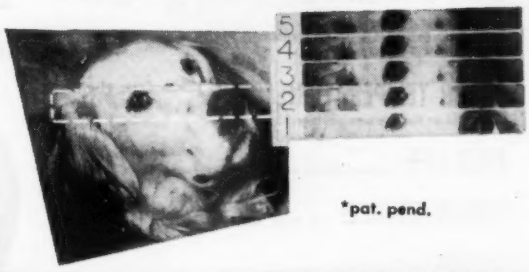

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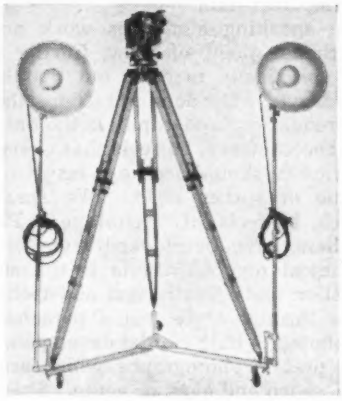

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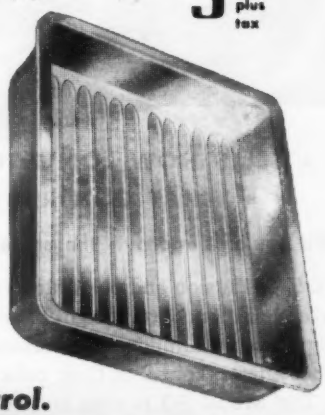

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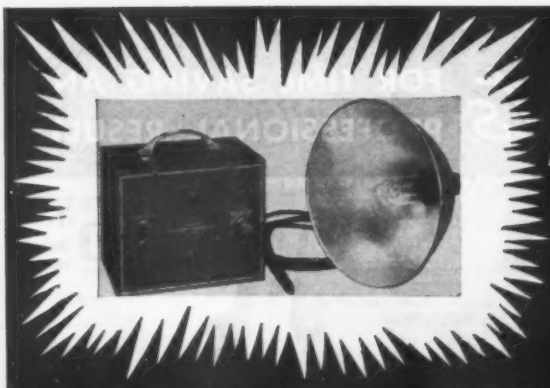

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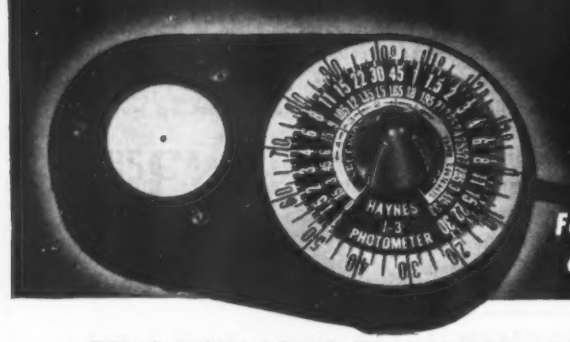

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fide wrecked boat and a seven-ton coral reef, the feeding is varied and unpredictably interesting. Vicious morays stretch their green, eel-like heads from the reef, and you can see the sharp teeth for which the diver must be ever on the watch. Film runs short far sooner than the supply of photogenic subject matter. Fishing with a camera is fun!—

Vision Plus The Camera

(*Continued from page* 57)

ship by an invisible pair of hands. In this period the sureness of composition already is evident.

The second period is one of satire, of caricature with the camera. When he was sent by a French newspaper to photograph the coronation procession of King George VI in 1937, he chose to photograph, not the pomp and pageantry of the parade, but the spectators and their reaction. The third and most recent period is dominated by an interest in portraiture, of an intimate and revealing type, with the subjects seen informally in their natural surroundings.

During the war Cartier was a prisoner of the Germans for thirty-five months. He had been captured while he was serving as a corporal in a French army film and photo unit. Two times he escaped, only to be recaptured. On a third attempt, he gained his freedom and came back to Paris to work in his own surroundings. To the public eye he was making photographs of artists for the publishing house of Braun; to the initiated he was an active member of the underground. Braun operated a post office or clearinghouse for the underground, one of the most dangerous of all the secret activities because it involved so many contacts. Cartier and his friends organized still photographers to document the liberation of Paris and the entry of the Allied troops. He was so busy in this work that, to our loss, he himself did not photograph the stirring events of the liberation.

In speaking about his work and his particular point of view, Cartier asked me specifically to point out that he has no dogma. He does not claim that his approach to photography is the only one. On the contrary, he feels that every photographer should seek out his own technique or rather *style*. We speak too much, he feels, of "technique." Photographers have overlooked style in their technical myopia. Style is the sum of emotion and visualization and technique. It is through style that a personal way of photographing can be developed. Cartier prefers photographs which are precise, sharp and *aigu*, or acute. Sharpness to him is not a matter of optical definition. Sharpness is a sureness and precision of approach. The ability of the camera to render parts of the field out of focus he recognizes as a functional control. He is much concerned with the problem of relating sharp with out-of-focus elements. Much experience is needed, particularly when a groundglass

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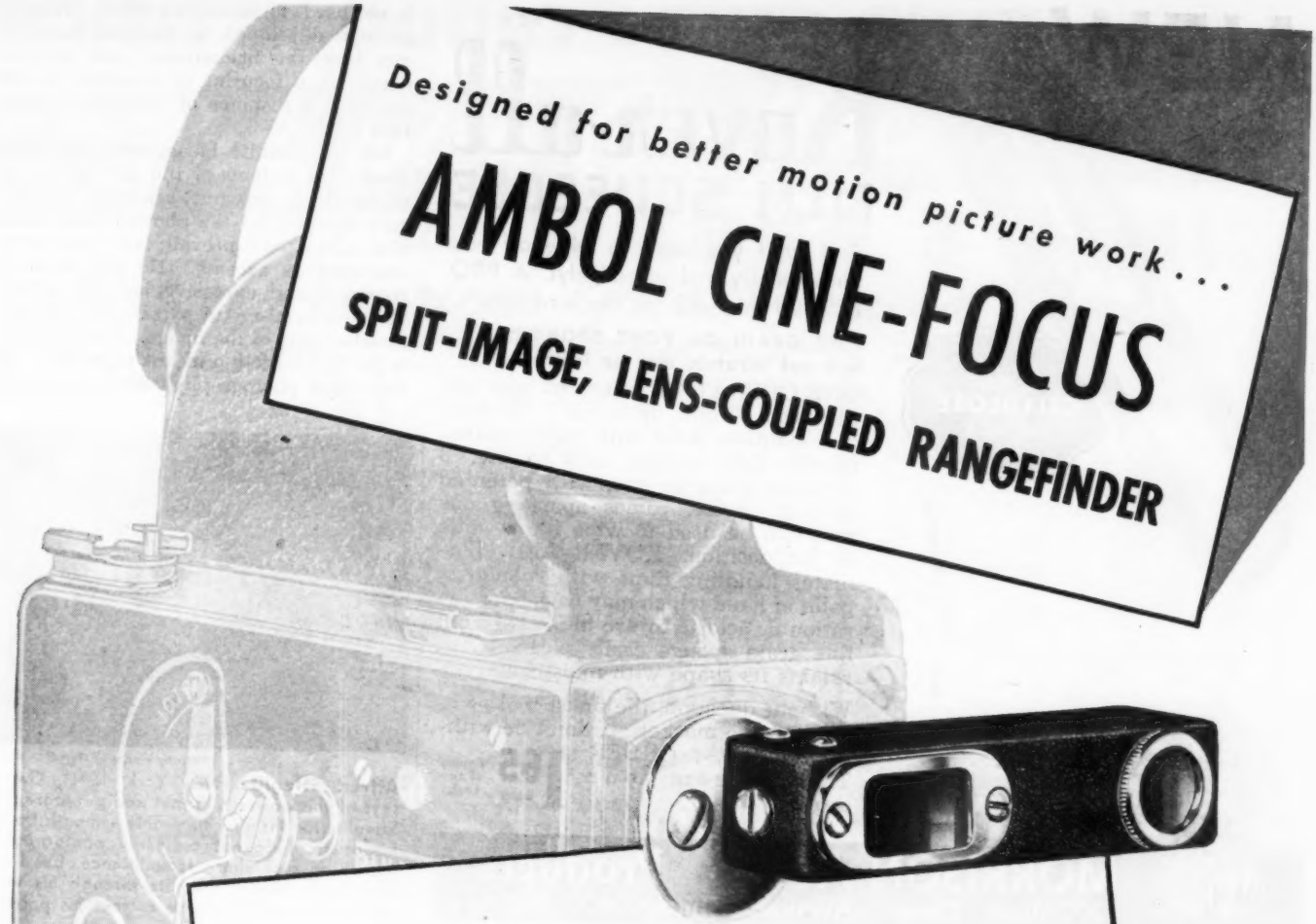

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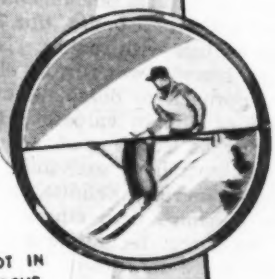

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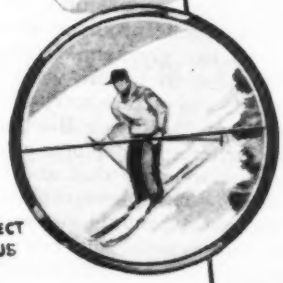

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is not used, to judge this effect. A sixth sense is developed, so that one can predict how the background will be rendered when focusing on a subject at, for example, a distance of ten feet at aperture *f* 4.

He has definite ideas about the tonal scale. He is fond of the rich gradation of middle grays which are rendered with such delicacy by the photographic emulsion. Gray tones prevail; black and white are used as accents. He avoids harsh contrasts and excessive low-key effects. He likes semi-matte paper and rich, full development of the image. But the print is for him largely a means to an end. He feels that photography's most important

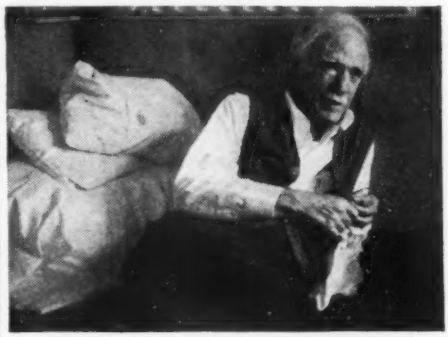

Photo by courtesy Harper's Bazaar

Alfred Stieglitz, New York, 1946. Cartier says of this portrait, "I met and photographed Stieglitz for the first time only a month before his death. I do not ordinarily photograph a person on such short acquaintance, but I felt as though I knew Stieglitz through his work, and hence could presume to take his portrait.

function is to serve as a means of communication, and that this end can best be accomplished through the publication of photographs in magazines, newspapers, and books, where they will be seen by thousands of readers.

Photography means much more to him than picture-making of the passing scene. One must, he feels, approach the subject humbly but with an active and an open mind, prepared to evaluate and distill its meaning and its relationship to the problems and philosophy of the world today. The poetry of natural phenomena can be expressed with the camera, but only by continual contact with reality. To retire within an ivory tower, or to allow an esthetic approach to dominate over appreciation of human values, is to deny photography as a means of communication. One must have something to say, something concrete, definite, and constructive to share with others. This is the driving force: technique and formal organization are the means by which to fulfill the function of photography as a method of communication.

To the special problems of the picture story he has given much thought. He regrets that in recent years there has come into the picture story a detrimental shift of emphasis from the photographer to the writer. He deplores a tendency to decide beforehand what and how a man is to see. The photographer, he quite rightly asserts, should be the one to discover the pictorial and emotional possibilities in a subject, and the editor should create from these pictures, by appropri-

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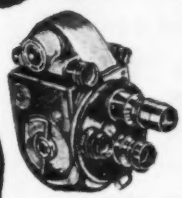

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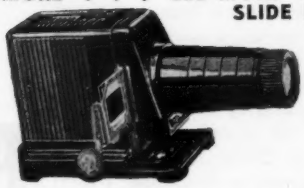

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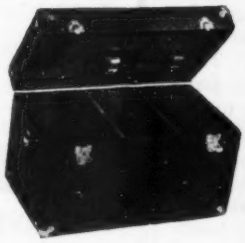

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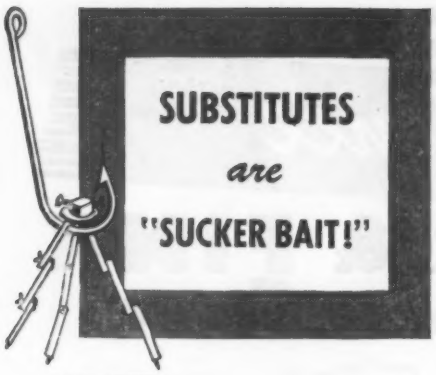

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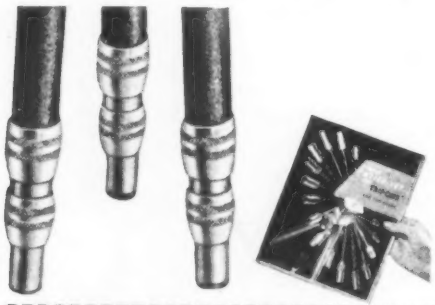

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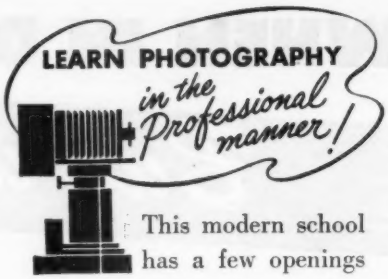
ate presentation and by necessary captions, the unified whole.

In addition to still pictures, Cartier-Bresson also makes movie films. He quite deliberately avoids operating the moving picture camera, concentrating on problems of direction and editing. He often describes the three fields of his most intense endeavor—painting, photography, and films—as the gearshift of an automobile. They are all inter-related, yet quite separate and distinct; one should avoid clashing gears. The three activities are kept in quite separate compartments in his philosophy of art production. He has worked as an assistant director with Jean Renoir, and lately he worked with a Franco-American film unit producing, for the Office of War Information in Paris, a film documenting the homecoming of the thousands of displaced persons who, in military prisons, concentration camps, or labor batallions, had been ruthlessly torn from their homes by the Nazis. "Le Retour" was largely made by displaced personnel; Cartier himself had been a prisoner of war. The film has a rare emotional quality which is not frequently found in documentary productions.

At the moment Cartier is making pictures in this country for *Harper's Bazaar*. He has found much material here which excites him: Coney Island and Louisiana, Brooklyn Bridge and the streets of New York. He is never to be found without his camera; he never knows when he may find a subject for his lens.

The rise and fall of the miniature camera's extreme popularity has been a phenomenon of the past twenty years. Perhaps the decline of the miniature can be traced to the excessive demands which were placed upon it by those who expected to find in it the universal camera which could at once rival the all-over detail of the view camera and yet be operated in the hand under highly unfavorable lighting conditions. Perhaps the fall was due to its widespread and superficial use as a "candid camera." The "candid" shot is a gag: like all gags its life is of the moment and is not lasting. Cartier-Bresson's work is a vindication of the miniature camera. He has demonstrated that, used knowingly, it can produce results which no other camera can capture.

But to explain the magic beauty of the photographs of Henri Cartier-Bresson by mechanics is an error. They move us because of his remarkable vision. They have lasting quality because they have been made by one who knows how to *see*. When Stieglitz was asked "How does a photographer learn?," he replied, "By looking." By looking at the world with a fine balance of emotion and intellect, by seeking to appraise the social background, by developing an awareness of what makes a picture lasting. To all of us who seek to use our cameras as instruments for something more than the production of photographic records, Cartier's work is an object lesson.— [*An exhibition of the work of this French photographer and cinematographer, who now is in the United States, is scheduled for Feb. 5 to April 6 at the Museum of Modern Art in New York.*]—Ed.



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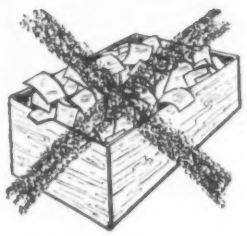

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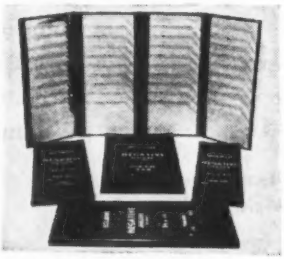

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A Trip Through Paganoland

(*Continued from page* 51)

freedom of choice whenever he chooses to work. The commercial photographer has to meet schedules and often has to throw a picture together in a hurry. It sometimes happens that a client comes to the studio to order a picture and when asked when he wants it says, "I'll wait." But let's see how a big studio operates:

(Dorothy saw many things during her day at Pagano's wonderland and learned not a few tricks. Bluestone was beating up some cream for a food still life—or at least it looked like cream. It doesn't pay to trust your eyes in a place like this. This wasn't cream but a more photogenic substitute. It was soap bark, which can be purchased in any drugstore. The slivers of bark are placed in a jar of water, which assumes beatable properties. Moderate beating will produce a soapy foam, longer beating makes the substance as dense as whipped cream. Years ago Bluestone was called upon to photograph twelve glasses of beer, but try as he would, he could not keep uniform heads on the twelve glasses. He went so far as to have twelve people pour from twelve bottles of beer simultaneously but the froth disappeared too quickly. A long search ended in his discovery of the soap bark solution, which produced twelve glasses of beer with smooth creamy heads that would last for hours. Dorothy was as wide-eyed as Alice confronted by the caterpillar.)

Commercial studios all operate in pretty much the same basic way because they all have the same or similar problems. At Pagano's we have the opportunity to see it done on a large scale. The ordinary studio may be likened to a one-ring circus, which isn't a far-fetched metaphor, whereas Pagano's is a four or five ringed affair, with chunky, graying Henry Bluestone functioning as ring master. But instead of top hat and cutaway, Bluestone wears a beret and smock, which adds to the Hollywood touch.

As in the case of a big time three-ringed circus, efficient organization is of the essence. The show must go on smoothly and continuously if chaos isn't to prevail. There are times, for example, when the four staff photographers, Bluestone, Jacques Simpson, Peter De Napoli, and Emanuel Levi are in action at the same time. Unimaginable would be the confusion were this to occur without a soundly functioning system.

There is a system which works something like this: As jobs come in, usually in the form of advertising agency rough sketches or layouts, they are assigned to particular photographers and shooting areas and entered in the studio schedule, which is an assignment book and time table combined. By this means conflicts as to which photographer uses what location at what time in the studio are prevented.

The job then goes to Barbara Foley, casting director, who is one of the busiest people on the Pagano staff. It is her job to select suitable models. She is on speak-

TAKES YOU OUT OF THE DARKROOM . . . INTO THE LIGHT

DEVOLITE

DAYLIGHT PHOTO CONTACT PAPER

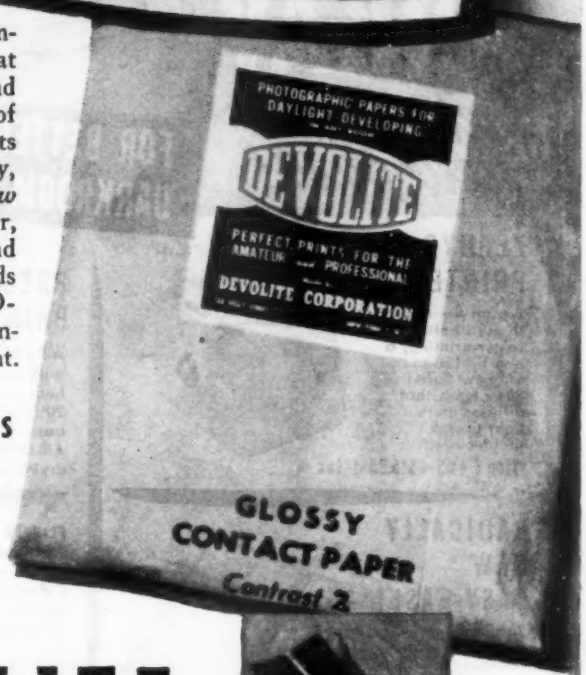
You never could before but NOW you can

PRINT IN DAYLIGHT

Have you tried

DEVOLITE?

Would you like to print in daylight . . . in comfort . . . in any room . . . during the day, or at night under electric light where you can see and check every step of the process? That is, of course, if you could produce perfect prints like the one above with fine tonal quality, rich blacks, good contrasts? Well, *now* you can by using DEVOLITE Paper, four simple inexpensive accessories and your regular developing methods and chemicals. Try DEVOLITE and learn the advantage of printing in daylight.



This is all you need for

DAYLIGHT PRINTING

The following items plus your regular developing methods and chemicals are all that's required.

DEVOLITE PAPER comes in several sizes and 3 contrasts. Complete instructions in each package.

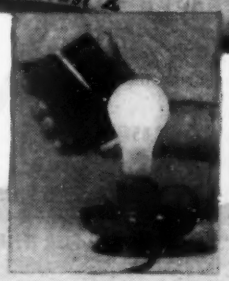
DEVOFLEX PRINTING MASK* used to correctly position negative and paper, provides even white border. It is inserted in . . .

DEVOFLEX PRINTING FRAME which provides perfect contact when curved in palm of hand around an ordinary 100 watt bulb. Frame and Mask unnecessary if you have a printer. Ask dealer about conversion for DEVOLITE.

DEVOLITE FILTERING AGENT used with developer to cut off stray ultraviolet light. Only a few drops required.

DEVOLITE KITS contain all of above items (2 doz. papers) and depending on size, priced as low as **$1.57**

STANDARD PRINTERS
easily converted
for use with
DEVOLITE PAPER



DEVOLITE
CORPORATION
30 Vesey St., New York 7, N. Y.

*U. S. PAT. No. 2182325

EVEN *Santa* IS PLEASED WITH *International's* EQUIPMENT

REVERE CAMERAS—The LATEST

Absolutely No Waiting, Immediate Delivery on the below listed Revere Cameras

Revere camera with f 2.5 lens	$ 69.30
Revere camera with f 1.9 lens	93.90
Revere Turret with f 2.8 lens	100.30
Revere Turret with f 1.9 lens	129.85
Revere Delux Projector	100.60
Custombuilt Projector Case	12.50
Leather Carrying Case for above cameras	7.50

PRINT DRYERS

Arkay Chrome 17 x 24	$42.97
Arkay Chrome 20 x 28	52.50
Roto Chrome 12 x 28	16.08
Roto Chrome 24 x 29	24.93
Arkay (double size)	14.30

NEW 5 x 40 NATIONAL BINOCULARS

Coated Optics, Neck Strap and Case $35.00
Including Tax

PAPER SPECIAL

MORE THAN A 50% DISCOUNT!!!

½ Gross 8 x 10 D.W., Cream	$3.00
1 Gross 8 x 10 D.W., Cream	5.25
250 sheet package 8 x 10 S.W., Cream	9.00

This paper is manufactured by Dassonville—the makers of "Charcoal Black." The above paper is equivalent to Velour Black and Kodabromide.

When ordering, "Soft" is the same as normal, and normal or medium is like #3.

IMMEDIATE DELIVERY!!!

De Jur Versatile II with 3½" Enlarger f 4.5 lens **$108.60**

SPECIAL

INTERNATIONAL'S OWN BRAND

36 x 48 half-tone rubberized fabric box screens $26.85

WRITE US: Our latest FREE catalog is yours for the asking.

International **CAMERA EXCHANGE**

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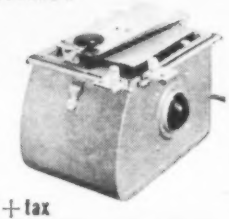
1007 AVENUE OF THE AMERICAS, DEPT. P-14 · NEW YORK 18, N. Y.

ARKAY

sets a new pace!

FOR BETTER DARKROOM EQUIPMENT

ZEPHYR CONTACT PRINTER



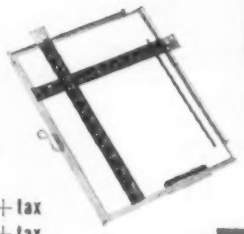
Pacing the trend toward better — faster printing, a non-tip base . . . the new Safe-lite Ruby lense that diffuses more light over a greater area.

price | 4x5—$15.95 + tax

PRECISION PRINT DRYER

A-24 PRINT DRYER with variable heat control! 20½" x 28" base — All-chrome drying surface

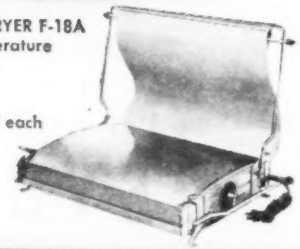
RADICALLY NEW EASY-EASEL



Just depress the platen with a finger-tip lever — insert paper from the Right Edge — and release the lever!

price | 11x14—$9.85 + tax
5x 7—$8.85 + tax

FLIPPER DRYER F-18A with temperature control — 2 drying surfaces 12 x 18½" each



FOR THE NEWEST... FOR THE FINEST

LOOK FOR THIS NAME

Arkay ENGINEERED DARKROOM EQUIPMENT

ELECTRIC PRINT DRYERS, EASELS, CONTACT PRINTERS, ETC.

ARKAY LABORATORIES, INC.
1570 S. FIRST ST., MILWAUKEE 4, WIS.

ing terms with about every model in New York, knows what they can do best, their limitations, etc. She has at her fingertips a tremendous file of models' photographs arranged according to types, and specialties. The most used of these photographs are mounted in a large, hinged, book-type series of panels on the wall behind her desk. On her desk are two telephones connected by direct wire to the Powers and Conover model agencies. Miss Foley can cast a picture in five minutes if necessary, but the process usually takes more time than that. Customarily she selects two or three models for each role subject to the approval of the photographer assigned to the job. Photographs of these chosen are then forwarded to the advertising agency or the client for final approval. Sometimes the client specifies a particular model.

(Dorothy was greatly interested in the artist's rough sketches from which photographs were to be made. Later she observed the making of a picture from a rough sketch and was fascinated to see how closely the photographer works to the artist's plan. When a photograph is to be made for an ad layout, proportions are extremly important, and these are preserved by a very simple method. The original sketch is made on an 8x10 sheet of tracing paper which is taped to the groundglass of the camera. The photographer then composes his picture, visible on the groundglass, to conform to the superimposed outline on the tracing paper.)

Meanwhile, the photographer works out his plan of action. He decides on backgrounds and props and consults with Robert Herron, who is in charge of carpenters and painters, who set to work constructing and painting the set if there is nothing already in existence suitable for the job. The photographer also consults with high-strung, alert Catherine Murphy, the shopper (whose job is one of the most harassing in the studio). Any needed props are hers to get. Experience has given her valuable contacts with clothing houses, designers, jewelers, couturiers, furniture houses, interior decorators, and antique shops. Her life is one endless treasure hunt punctuated by occasional wild goose chases. She it is who gets Christmas trees in August, usually by plane from Maine, speckled trout from California, alligators from Florida. She is harassed from all sides, and it is not an uncommon occurrence for her to have spent days tramping the city in search of some rare piece of pottery only to have the client change his mind at the last minute to some equally rare article which she is expected to get, and miraculously usually does, in fifteen minutes. Miss Murphy is everlastingly breathless with plenty of reason.

The photographer finally discusses his plans with David Howard, photographer-assistant to Bluestone who is in charge of the gallery crew (camera assistants, sometimes called "camera monkeys"). Howard's job is to see to it that everything is in readiness at shooting time and to assign assistants to handle the lights, film holders, and other details. When all these details are set and the

When the faces in your Color Pictures are
BLUE WITH DISAPPOINTMENT
*...the light was blue**

***ONLY YOU COULDN'T SEE IT**

Frequently the natural color picture has a bluish cast that was not apparent when the color picture was taken. For even though the light was blue, the eye—unaided—can't recognize this condition. The Harrison Light Corrector reads the color content of the light and **corrects** the light so that all natural color pictures will have consistently true colors. The Light Corrector is simple to use, and the color enthusiast can be certain of true natural color in his pictures when he uses the Harrison Light Corrector. See it at your dealer's.

Correcting the Light Corrects the Picture

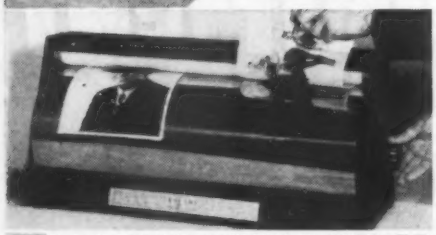
THE HARRISON *Light Corrector* makes possible:

- ★ Natural color pictures under all conditions where black and white film are used.
- ★ Consistently true color pictures under all conditions.
- ★ Use of all types of color film under all conditions.

OPTICAL ENGINEERS HARRISON OF HOLLYWOOD HARRISON

Easy to use

JUST TURN THE KNOB

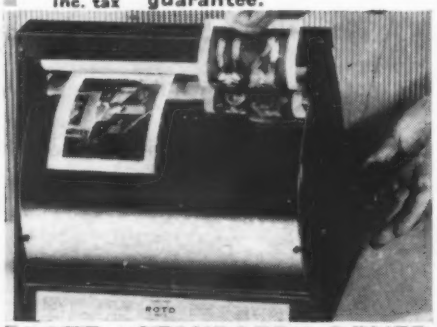


LOTT "PROFESSIONAL" DRYER

24"x28" Chromium Drying Surface

The ideal ROTARY DRYER, built to turn out prints in a hurry. Prints dry straight and even in 4 to 8 minutes. Constant temperature does not let prints burn or scorch. Uses only 300 Watts on 110 Volts AC or DC. Weighs 24 lbs. Dries 16—5"x7" prints at a time. 5 year guarantee.

28.85 inc. tax



LOTT "STANDARD" DRYER

12"x28" Chromium Drying Surface

This dryer is built on the same principle as the "Professional" only smaller. Uses 180 volts on AC or DC. Dries 3—8"x10" prints at a time. Weighs 12 lbs. 5 year guarantee.

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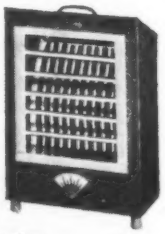
NEW "SQUEEGY" ROLLER

Get one of these handy "Squeegy" roller attachments for your Lott dryer. Simply snaps on and is indispensable for "Squeegying" glossy prints.

24" Squeegy..3.80 12" Squeegy..2.90

LOTT DARK ROOM HEATER

A fine heater that provides perfect safety—no glow—no fumes—no buzzing motor—nothing to wear out—portable. Uses 950 Watts on 110 volts AC or DC. Delivers 3250 B.T.U. Size 16"x11"x5". 5 yr. guarantee.



12.14 inc. tax

PHOTO LOTT PRODUCTS

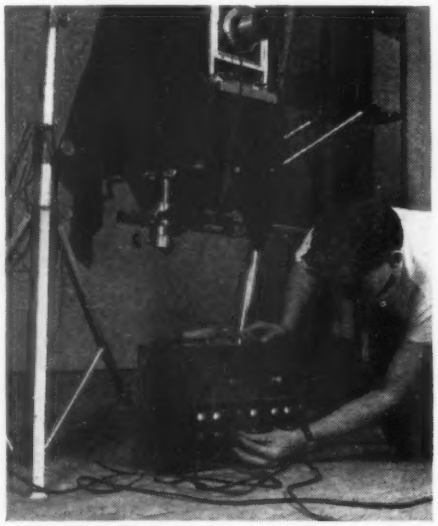
LOTT MFG. CO.

JAMESTOWN, N. Y.

models chosen, Miss Foley arranges for appointments with the models, who are required to come to the studio for preliminary instruction and costume fitting.

The wardrobe department is now pressed into service. Marcella Boland, wardrobe mistress, takes charge of this part of the job and she is assisted by Margaret Hosking, seamstress. The wardrobe department is capable of outfitting almost any picture, equipped as it is with more than 150 garments of various kinds and sizes, 85 dresses of assorted sizes, 48 pairs of shoes, 24 blouses, 36 hats, 38 pairs of gloves, 6 nurses uniforms, costume jewelry and a large assortment of negligees, panties, slips, and other such paraphernalia of the fashion and cheesecake art. There are, too, a variety of men's suits, shirts, slacks, etc.

On the day of shooting, everything is in readiness. The set has been constructed, the lighting approximately determined. Miss Foley, really the system's mainspring, again comes into the picture to see that the time schedule is exactly adhered to. Model fees are extremely high these days, running on an average between $10 and $25 an hour. It is important therefore that no model time be wasted, and Miss Foley is charged with seeing to it that the model is made up and dressed on time.



Exposure failure is rigidly guarded against at Pagano's. Flash control box eliminates bulb failure in multiple flash work. Pilot lamps indicate faulty bulbs or loose connections before shooting.

This preparation from the time the job comes in until the actual shooting may take anywhere from one afternoon to a week. But it is not always done with the unruffled calm that this description may suggest. This glamour business is not far removed from show business and it is not exceptional for the carpenters to drive home the last nail one second before the shutter clicks its first exposure or for all hands to pace about chewing fingernails while waiting for Catherine Murphy to come gasping in with an important hard-to-find prop.

This routine is fairly typical, with minor differences, of commercial studio routine, but in the case of Pagano several jobs are going on at the same time, so that you can understand the Pagano setup better if you think of it as several studios in one. Each job gets the careful, individual attention of the photographer assigned to it and each one benefits from the combined resources of the over-all setup.

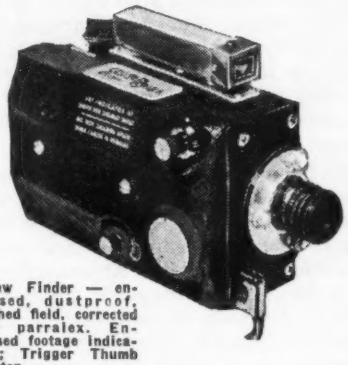
The actual shooting is generally a reasonably quiet procedure. There is, of course, the usual tension that goes with an activity that packs everything into that instant when the shutter opens and closes. Bluestone, the camera czar, although normally soft spoken, may occasionally bark at a sluggish member of the camera crew as when, doubtless, he remembers his beret and the storied behavior of Hollywood directors. For don't forget that commercial photographers, with their camera assistants, function to a great extent as directors. It was by no mere whim that long ago they began aping Hollywood. Remember, that when the moment of shooting arrives, the physical and technical planning has been done, the exposure is known and the big job is to direct the models for expression, pose, action, and composition. Bert Pagano, for instance, knows practically nothing about photographic technique but he is an expert on fashion and frequently takes over at fashion sittings, directing the models with taste and skill.

(In watching the goings on with a keen amateur eye Dorothy learned a good deal about lighting. Although in the case of elaborate sets she was at first confused, she began to see basic principles which she had learned from Lootens, in operation. She learned that no two shots were made in the same way. She saw that each picture required certain very specific emphases and so dictated its own lighting scheme, but in the welter of lights in complicated setups she began to notice that there was always a basic, or main light source around which all auxiliary lights were placed. In a simulated outdoor set, one big spot, usually one of the high intensity arcs, took the place of the sun and was placed to light the important part of the picture—in the case af fashion, usually the garment. All other lights were used to fill in shadow areas or for backlights. The fill-ins, she noticed, were almost always floods, the backlights, spots. After awhile she realized that all this "bigness" of light was necessary mainly because of the area to be photographed, and that you could duplicate most of it in your own home with photofloods and a small spot or two. You might have to expose longer or place the lights closer to your subject, but you could still get the same effects if—if you had the skill and experience.)

Watching the Pagano plant in operation is as fascinating as watching a Hollywood sound studio, probably more so, since things happen faster. In Hollywood it is not exceptional to spend a whole day filming a brief sequence, whereas at Pagano's time is of the essence. An idea of this may be gleaned from the procedure with magazine story illustration. Periodically the entire studio is given over to making pictures to illustrate stories in Dell Publishing Company maga-

SOMETHING *Photographic* FROM *Fotoshop* !

THE NEW *Sensational* 16MM MOVIE



View Finder — enclosed, dustproof, etched field, corrected for parralex. Enclosed footage indicator; Trigger Thumb button.

Originally made to sell for a far greater amount, the LektroCAMERA is a rare bargain at this price — complete with detailed instructions.

Available with C-Mount to accommodate all C-Mount lenses .....extra $5.

LEKTRO CAMERA

NO FILM THREADING ★ NO WINDING
Electric Drive — Magazine Camera

Made to rigid Government specifications by world-famous camera makers — Fairchild, Bell & Howell, Morse, etc.—the Lektro CAMERA is now available for everyday use. It features: fine f3.5 Eastman, Wollensak or Bell & Howell lenses; loads 50-ft. Eastman magazine film, black-and-white or color; no winding—electric driven on compact battery unit, compact-carrying case-contained—the kind of a camera every amateur will relish for its "professional" quality footage.

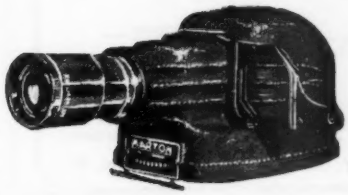
Complete with custom-made luxury-leather fitted carrying case, adjustable shoulder strap, battery power unit, coupling cord .....

$125.00

Give a MARTON SLIDE *Projector*

2x2 SLIDES or FILM STRIPS

In thousands of homes throughout the Americas, the mighty MARTON projector continues winning enthusiastic acclaim. Engineered for lifetime use, it is designed of the best features of the best projectors.



- Compact — only 5" high; weighs less than 4 pounds.
- Cast in durable cluminum.
- Fingertip knob tilt-control.
- Exclusive vent-cooled unit and Slide Carrier.
- Triple condenser system.
- Operates 105-125 AC-DC current.

MARTON Standard

- Spiral-mounted 4" doublet Lens.
- Exclusive vent-cooled Slide Carrier.
- Triple Condenser.
- 100-watt prefocus Lamp.

$27.50

MARTON De Luxe

- Kollmorgen f3.5 triple-anastigmatic 5" Lens.
- Exclusive vent-cooled Slide Carrier.
- Heat resisting condenser.
- 150-watt prefocus Lamp.

STRIP FILM CARRIER $4.50

$39.50

GIVE A 16MM *Magazine Pockette*

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It's simple taking fine film footage with the easy-load Magazine Pockette — insert black-and-white or color magazine, aim and shoot. Precision made like a fine instrument, it will get the pictures you want.

- Bausch & Lomb f3 lens.
- Pre-setting footage indicator.
- Dustproof view finder.
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LENS SHADE AND FILTER SET

Duraluminum, satin-finished. Includes filters Yellow, Green and Harrison C4 for Kodachrome **$6.75**

APCO 16mm MAGAZINE FILM. Black-and-white. Weston 32. Cost includes free processing. Fifty ft. **$3.50**

With smart genuine leather Carrying Case that takes camera, accessories, two film magazines — adjustable shoulder strap.

Complete **$79.95**

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Gifts under $5.

FOTO'S Gray Print Washer	$ 2.49
Blotter Books—Reg. 90c—Special	.59
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Printing Mask Set—11 Masks 35mm to Postcard Size	.25
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Foto's Table Tripod	.99
Foto's Pan Head—Reg. $5. value	2.95
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Enlarger Covers, vinylite 27x35"—reg. $2.00	1.69
Darkroom Apron—reg. $1.75	1.49
Darkroom Apron—reg. $1.50	1.29

Gifts under $10.

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FR Adjustable Cut-film Pack Tanks	9.30
Ansco Sweep-Second Timer	5.25
Bala 8mm, 16mm Splicer—reg. $8.75	5.95
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DeJur 50A Exposure Meter	23.75
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Marton Slide Projector	27.50
Marton Sp. Deluxe Projector (illustrated)	39.50
Arkay Dryer A24—Thermostat control—Size 18" x 24"	47.25
Arkay Dryer A20—Thermostat Control—Size 14" x 20"	38.65
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Carrying Case	1.50
Weston Exposure Meter Master II	29.67
Carrying Case	1.50
Ace 8x10 Printer	34.50
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Federal Enlarger No. 219, with lens	45.15

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S.V.E. Slide Projector AAA 300-watt with take up and Case	$80.00
S.V.E. Slide Projector DD 150-watt with take-up and Case	68.00
Golde NuMatic Slide Projector—less case	54.66
Golde Filmatic Projector—with case	93.47
Federal Enlarger No. 250, with lens	89.80

Gifts over $100.

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Solar 2¼x3¼ Autofocus Enl., with lens	163.82
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DeJur Professional 4x5 Enl., less lens	166.25
Printex Enlarger 4x5, less lens	156.00

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ALL MERCHANDISE IN STOCK FOR IMMEDIATE DELIVERY

START THE YEAR RIGHT TRY CAMERA CRAFT FOR HARD-TO-GET ITEMS!

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Perfex 55 F:2.8 ctd. lens and case	**$97.90**
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Busch Pressman, 2¼x3¼ w/Wollensak F:3.5	**$ 161.25**
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Keystone 16mm A7 F:2.7	64.50

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Bantam Kodachrome Adapter for all reflex cameras	5.55
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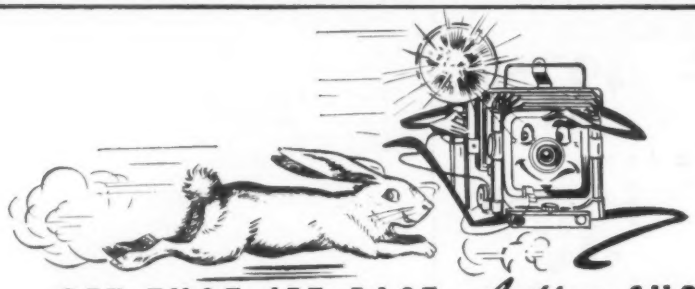

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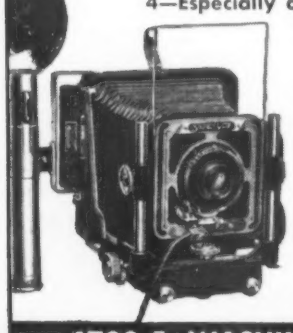

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zines. From six to sixteen such illustrations are made in one day by virtue of planning and a strict schedule. The planning is done the day before and the construction crew usually works until one or two o'clock in the morning preparing the sets. Black-and-white pictures are given half an hour, color from forty-five minutes to an hour. During these shooting periods the lighting scheme is established, last minute changes made in prop details, and the models posed. Bluestone handles these jobs, justifying his beret and smock, talking softly to the models and occasionally shouting to an assistant. The editor and art director of the magazine are usually present to oversee the proceedings.

The Pagano studio presents a picture of literally infinite variety. It is constantly changing. Black curtains are used to divide the large area into smaller ones to isolate individuals jobs. At times the studio is flooded with daylight through the glass roof which sometimes provides a desirable diffused illumination accented by spotlights, at other times when Kodachrome is being used a huge black curtain rigged horizontally is drawn to form a ceiling and black out the entire studio for artificial lighting. Entire rooms are constructed for interior shots and whole suites of expensive furniture are brought in, sometimes made to order, to furnish them. Some setups are small—as when a shot of syrup being poured on pancakes is being made with multiple speed lamps. At other times almost the entire studio area is used for a single setup as for a recent Kodachrome shot made for a rug company advertisement, which employed 14 pieces of lighting equipment, 5 Saltzman 2,000-watt movie floods, 2 60-ampere arc spots, 2 Baby Kegs, 1 large 2,000-watt Keg, and 4 2,000-watt spots. With all that light the 8x10 Kodachrome Type B film still required three seconds exposure because the lens had to be stopped down all the way to get the required depth of field.

(Bluestone gave Dorothy a few tips about lighting pictures for Kodachrome. He stressed the importance of keeping the contrast down, in answer to a question why so many lights were necessary. He showed her how each light was used to reduce contrast, that is to lighten shadows cast by the main lights. When you light for color, he explained, you must always keep in mind that absence of light in a given area means that there will be an absence of color in the finished transparency. So, he cautioned, after you have lighted your setup and feel that it is the way you want it, add another front light just to make sure. You need not, he added, be afraid of a too flat lighting scene as you would with black-and-white photography. The color will create its own contrast. He also suggested that meter readings be taken of the important part of the subject. When working with models the reading should be taken off the flesh.)

At almost any time photographers will be found making fashion shots in odd corners of the studio or on the roof. The stairway leading from the casting room to the dressing room is heavily trafficked by models. They go up in familiar garb

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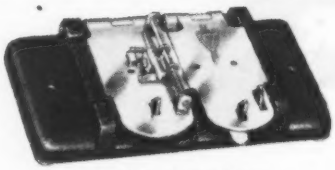

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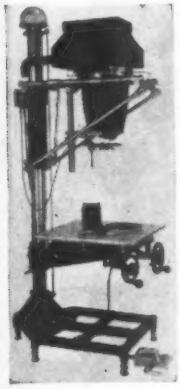

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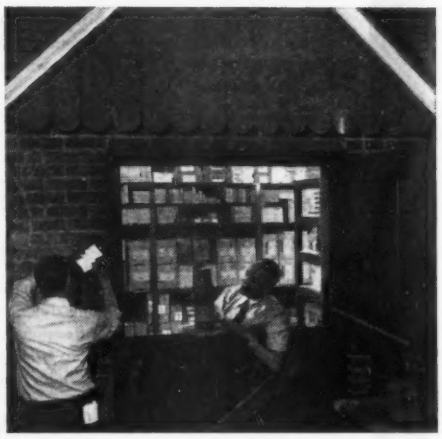
carrying the traditional black hat box and descend dressed for the picture. During the shooting sessions Kathleen O'Connor, staff hair stylist, is busy with make-up and comb keeping the models as perfectly groomed as possible. The stream of models coming in for interviews is continuous—and dapper, white-haired Bert Pagano, himself, sees most of them.

Bert Pagano prides himself on his ability to discover and develop models. He spends a great deal of his time interviewing them and this activity is among his major interests. When he finds one to his liking he puts her on the staff at a salary, trains her, and puts her to work posing for fashion shots. He usually has two or three on the staff payroll.

The studio specializes in color, about 65% of its output being made on Kodachrome. Large as it is, and unlike many top-flight commercial studios, no carbro prints are made on the premises. When clients demand carbro the print making is farmed out. Bluestone is an expert on Kodachrome and is often consulted by Eastman Kodak Company when new color products are in the testing stage. He has installed a new laboratory for processing Ektachrome and making wash-off



Door of the red brick cottage in the Pagano studio opens and, lo—shelf upon shelf of film, paper, and chemicals are disclosed. A darkroom worker signs a receipt for developer, hypo, and paper.

relief prints, which eventually will be used extensively at Pagano's.

Bluestone has standardized studio procedure with Kodachrome Type B film in order to minimize the possibility of exposure error. Rather than adapt the lens and shutter to the light, he adapts the light to the lens and shutter. For all general work shutters are set at ½ second at *f* 11 and the light intensity adjusted to give a Weston meter reading of 50. If any variation from this basic setting is necessary it can most safely be done by changing the aperture. Bluestone points out that to change the shutter speed is to risk wrong exposure due to the unreliability of most shutters. Once you have ascertained the correct degree of light for a given shutter speed you can always be reasonably certain of correct exposure thereafter. If the shutter is always set at that speed there is little likelihood of variation in the actual operation speed.

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all Pagano's spots and floods other than the arcs. These have a Kelvin (color) temperature rating of 3,380°. Spun glass diffusers on the lamps bring the color temperature down slightly but not quite to the 3,200° for which Type B Kodachrome is balanced. Bluestone says he prefers this slightly cooler color.

Practically all outdoor shots are made with fill-in flash and here again the procedure is made fairly foolproof. To eliminate the problem of calculating the placement of fill-in flashbulbs with Daylight Kodachrome, the flashbulb reflector is always clamped to the top of the camera's lensboard and compensation for distance of subject from flashbulb is made by means of different size bulbs and spun glass diffusers of varying densities. This adjustment is determined by means of a calibrated tape, which is held between subject and camera. The calibration at a given distance tells the photographer what bulb to use and what spun glass diffuser. For instance, at 10 feet a Wabash No. 2B bulb is used without diffuser. At 15 feet the tape indicates the use of a Wabash No. 3B bulb. For distance in between, the tape indicates the use of diffusers of particular densities over the flashbulb.

The same procedure is carried out with black-and-white fill-in flash. Here a basic exposure is used—1/100 second, *f* 22 on Super Panchro Press Type B film, at 12 feet with an undiffused Wabash "0" bulb in the reflector. The fill-in flash is not so critical with black-and-white film so that the photographer can operate in exactly the same way even if bulb-to-subject distance varies one way or the other by, say, a foot or two. Greater variations require either spun glass diffusers over the bulb or the use of larger bulbs as the case may be.

In commercial photography, errors and miscarriages must be held to a minimum. Retakes are too costly to trust to luck. The gremlins must be kept at bay. Everyone who has had truck with flashbulbs knows the pitfalls that lie in the path of the most careful photographer. Such unknown factors as loose connections, faulty bulbs, broken wires can result in bulb failure. At Pagano's that can't happen because they've created an ingenious preventive device. All flashbulbs in a multiple setup are plugged into a flash control box containing eight outlets. If any circuit is broken by a loose connection, broken wire, or faulty bulb this fact is disclosed by the failure of a green master pilot light to go on. The offending circuit can then be located by pressing a toggle switch over each outlet above which is a red pilot light. The broken circuit will be shown where the red pilot light fails to go on. This gadget makes flash failure practically impossible.

To further insure exposure accuracy, each photographer has his own exposure meter, which is checked periodically by a master meter, which Bluestone keeps carefully protected and stored in a cool place.

Still another double check on exposure is made by having the first of a series of black-and-white exposures processed immediately. This is done within ten min-

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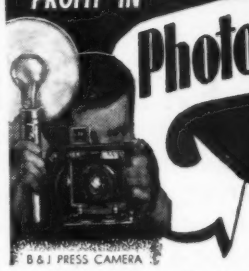

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utes, the wet negative returned to the photographer on the set for inspection. If anything is wrong it can be corrected in subsequent shots, thus eliminating later expensive retakes, which would mean studio time lost and additional model fees.

The darkrooms, located on the south side of the building just off the studio, are manned by a crew of 10 men. There are four darkrooms, three devoted to printing and one to film processing, and a washing and drying room. The washing tanks are connected by means of a light-tight opening to the dark room close to the hypo trays. Three big Saltzman 8x10 enlargers, one Eastman Kodak 8x10 Autofocus, one Omega DII, and an Eastman Kodak 2¼x3¼, handle all the enlarging jobs. Two Eastman Kodak 11x14 contact printers, a Morse 8x10 contact printer, two drum dryers, one for proofs and one for finished prints, 4 trimming boards, and 2 dry mounting presses complete the major items in the processing department.

The Eastman Portrait Pan and Super Panchro Press films used in the studio are processed in DK 50 developer by inspection. Contact prints are made on Azo, and enlargements on Illustrator's Special or Kodabromide, the former for warm-tone prints and the latter for cold black and white tones.

(Dorothy, who does her own developing and printing, had a wonderful time in the darkrooms after she got over her first surprise. Like so many amateurs, she had expected to find spick and span darkrooms equipped with gleaming stainless steel, thermostatically controlled sinks, and so on. But here she found no such modern wonders, only typical commercial darkrooms [there are some exceptions] pretty much on the dingy, sloppy side and equipped with no noticeable modern gadgets. She soon learned from the darkroom workers that gadgets don't make pictures, that so long as you have running water, a good-sized [no matter how battered] sink and a thermometer, you can turn out first rate work. However, a modern processing lab for Ektachrome and wash-off relief was in process of construction. The old darkrooms, though, will go on doing duty for some time to come.)

The Pagano studio is the end result of expediency, for neither Bert nor Guy Pagano are photographers. They started out as fashion artists in Italy, came to America to pursue their careers here. Possessing business acumen they soon set themselves up in their own studio, hiring additional artists and offering a complete fashion art service. Having read the spotlight on the wall and seen that photography eventually was going to make serious inroads on the artist's business, they hired a photographer and sold their first fashion photographs made in their studio at 276 Fifth Avenue in 1926. The business grew and they moved into larger studio quarters at 11 East 51st where they employed three photographers to handle the growing volume.

Meanwhile the Pagano brothers, while moving into the photographic field, continued their art service at another studio on West 31st Street. At that time Pagano

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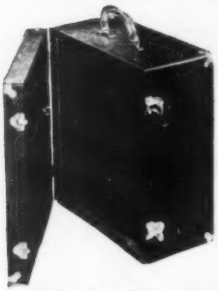

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was known as a "catalogue house," devoting its entire time to photography and art for the big mail order houses such as Sears, Roebuck and Montgomery Ward. In 1943, when the Court House on 65th Street was placed on the real estate rental market, the brothers Pagano shot the works and took over the gargantuan structure. The war was on, materials were scarce, and the wisenheimers in the commercial photography field arched their eyebrows and knowingly muttered that the Paganos were a little mad.

Now, three years later, the studio is going strong, they have since bought the building, lock, stock, and barrel, and have succeeded in overcoming the stigma of "catalogue house" by devoting more than half of their business to advertising and editorial illustration. The die-hards among competitors still are skeptical. The Paganos, they say, sooner or later will go down under the sheer weight of their

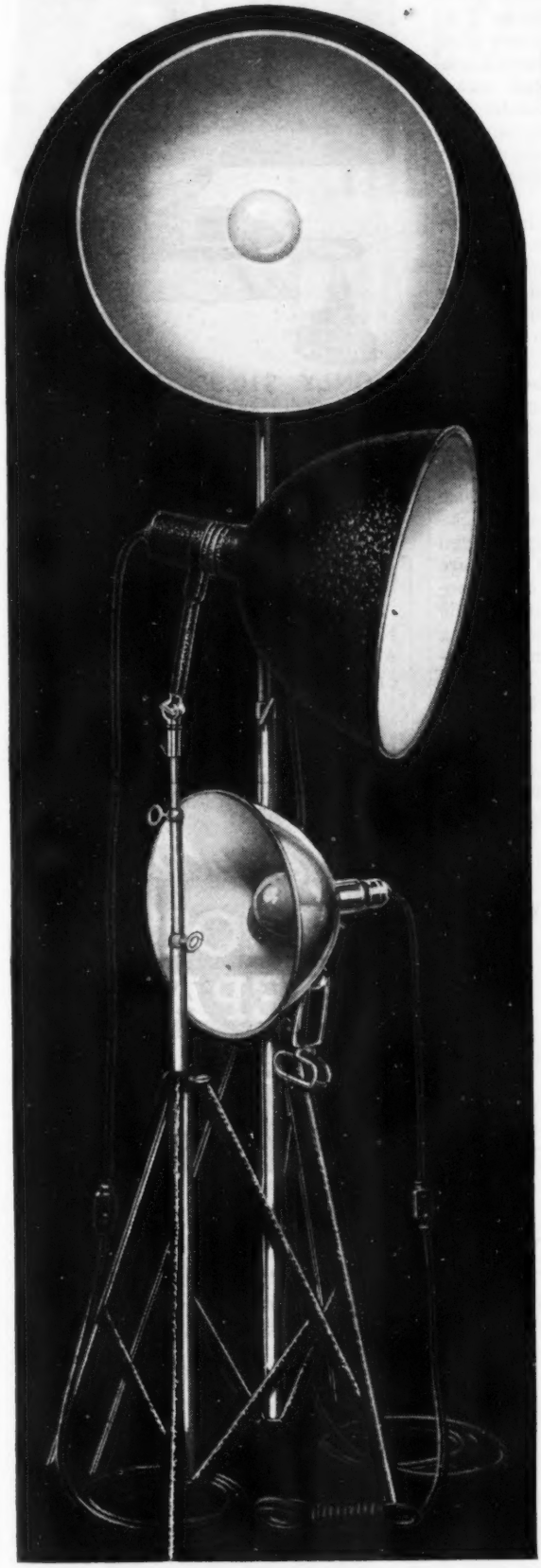
This is the color retouching and toning laboratory in the Pagano studio where, under the direction of Sol Wechsler, experts convert black-and-white prints into color prints by toning, and make corrections in Kodachrome transparencies.

overhead and operating expenses. True, it takes four salesmen to keep the big plant in continuous operation. But the Paganos from the beginning saw no reason why photography, like any other business, could not be run successfully on a large scale. Clients, they feel, are the beneficiaries of their large scale facilities and consequent lower production costs. A branch studio on the west coast at Santa Barbara is operated by Richard Barnaba, a nationally known fashion photographer.

The art service is still an important part of the business, and the art department, under the direction of A. E. Mercer, has a staff of forty persons, twenty of them artists. Sol Wechsler, a specialist in color retouching and toning, is an important member of the staff. Wechsler has three assistants and a laboratory in which, with chemistry and skill, he works magic on both Kodachromes and black-and-white.

In spite of the efficiency, there is a deceptive atmosphere of laxity and leisure around the Pagano premises. Employees and executives are friendly and informal and the cameras have not altogether succeeded in ousting the ghosts of its former

VICTOR *Lighting Equipment for Color Photography*



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VICTOR No. 256 (*rear unit in illustration*) has 45° reflector 18 inches in diameter, 9 inches deep, with mogul socket in black crystal enameled, detachable hood mounted by circular strap to rigid, swiveling arm with toothed swing joint at its base. Reflector attaches to hood by coarse threads for quick and rigid lockup. Fifteen feet of approved, heavy-duty cord is locked to the socket head. The stand is a collapsible four-section stand elevating to 12½ feet. It has sufficient footspread to support the unit firmly at maximum height. *Price, at your dealer's*.....**$24.95**

VICTOR No. 43 (*stand unit in front*) with black crystal enameled exterior reflector 16 inches in diameter, 10½ inches deep. Illumination is more directional in character. Otherwise identical with No. 256 except cord has feed-through switch and unit has 3-section stand elevating to 8 feet. *Price, at your dealer's*....**$19.95**

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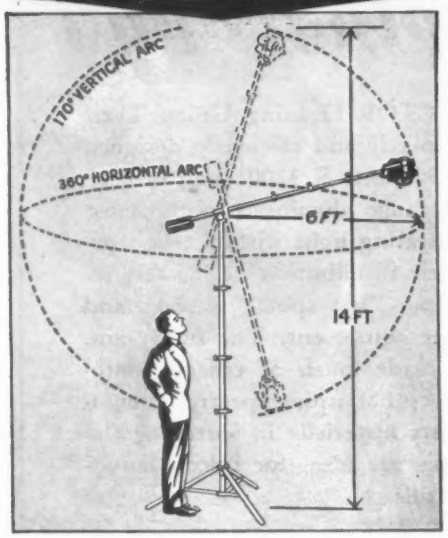

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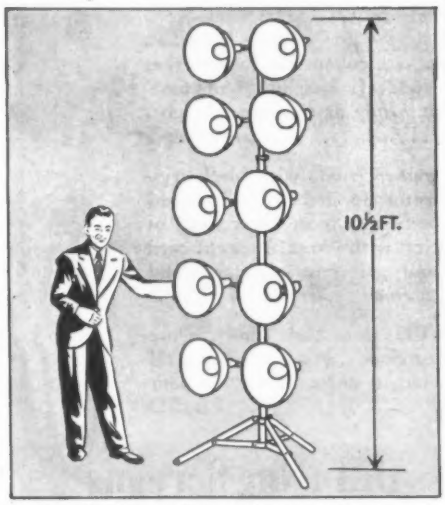

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grandeur. The drinks served to guests by the hospitable current landlords are served by a butler who worked for the millionaires at the old Court House and who doggedly refused to depart when the Paganos took over. A placid old Negro in neat gray coat moves silently about polishing equipment and looks as if he had come straight from a Louisiana plantation house. Bert Pagano himself, meticulously dressed and handsome, makes an impressive squire. He wanders all over the place brandishing his long cigarette holder, frequently accompanied by his toy French poodle or surrounded by models.

None of the good things of life is overlooked. Although they do not own it, they have their own restaurant and if you are a guest you will probably be invited to eat there. Here again the Paganos' genius for ingenuity is in evidence. A nearby restaurant, whose food was good, had to vacate the premises, so the Paganos—not wishing to lose a good thing—financed the proprietor to open a larger place next door to the studio. Part of the space was partitioned off, equipped with tables and upholstered chartreuse leather seats and became the private Pagano dining room, for which they engaged their own waitress. The green walls are decorated with two groups of photographs: One is a series of pictures made for a nationally known soap advertising campaign showing handsome men osculating with beautiful women. The other shows the situation reversed with Pagano executives, garbed in military uniforms, being aggressively kissed by the models.

Yes, indeed, this *is* a fantastic world, what with beautiful girls in every nook and cranny. Nice work, they tell me—if you can get it.—

DATA FOR FILMPACKS

The filmpack user should always carry a pencil having white or light-colored lead or crayon in it. Then, instead of tearing off the black paper tabs after each exposure on the pack, use the tabs for jotting down notes on exposure, filter, subject, date, etc., pertaining to the picture just taken. It thus becomes an easy matter to keep such pertinent information associated with each film right up to the time of development.—*Martin E. Robertson, White Plains, N. Y.*

ANSWERS TO PIX-QUIZ

(See Page 20)

I. (2) an arbitrary unit designating contrast.

II. (3) metol hydroquinone.

III. (4) the image of a point formed by the lens in the focal plane.

Think up some questions yourself! POPULAR PHOTOGRAPHY will send you three dollars and the original Popko drawing, suitable for framing, which is used to illustrate your quiz question. So send in your pet problems, and let's see if you can stump the experts. Unused contributions cannot be returned.

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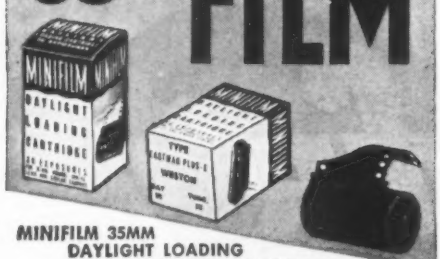

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The ABC's of Enlarging

(*Continued from page* 53)

first vignetted print. If you are a beginner, do not make an actual print at this point. Practice the technique of vignetting to be described, on the white paper in your easel, until you think that you can do it properly.

"Vignetting technique" is a rather impressive expression, but there is not much to it. There are four simple things to be controlled during the operation, and once you master them, any kind of vignetting will be easy. These four factors are: 1, the height at which the vignetter is to be operated; 2, the movement to be performed while vignetting; 3, the shape of the hole in the vignetter; 4, the size of the hole in the vignetter. Let us discuss each of these factors in detail.

1. *The height at which the vignetter is to be operated.* Previously we learned that the blending of the shadow of an object held between lens and enlarging paper changes with the height at which we hold that object. The higher, or nearer to the lens we hold the object, the more blended a shadow it will cast. This is just as true and important when vignetting. The vignetted image "fades out" into the surrounding white space. The width of this "fading out," or in other words the sharpness of the edges of the vignetted image, is influenced by the height at which we handle the vignetter. The higher we hold it, the more blending we get. The lower we hold it, the sharper the edge of the image will be. This shows that we have to decide about how much blending we prefer and then determine how high to hold the vignetter. In most cases it will be satisfactory to hold it above the paper about ¼ to ⅓ of the distance from the paper to the lens. (See Figure 5.) If in doubt, make a test. If the image is cut off too sharply, keep the vignetter higher; if the blending is too wide, keep the vignetter lower for making the final print.

2. *The movement to be performed while vignetting.* We have to move our vignetter in order to gain still more control over the blending of edges and the extent of the area to be printed. The movement is the following: We start at the low position. By low position we mean that with the enlarger turned on we see projected on the easel only the image of the subject wanted and none of the surrounding area. From this low position we start to lift the vignetter, but with a slight horizontal rotation blended into this movement. The movement to be performed is clearly shown in Figure 6. We lift the vignetter by the movement described until we reach the high position, and keep it slowly moving throughout the exposure. The high position depends on the negative being printed. With a negative taken for vignetting, where the background and clothing are both white, the high position will be just before the edge of the projected image reaches the edge of the easel. Never allow the projected image to overlap the edge of the easel because this

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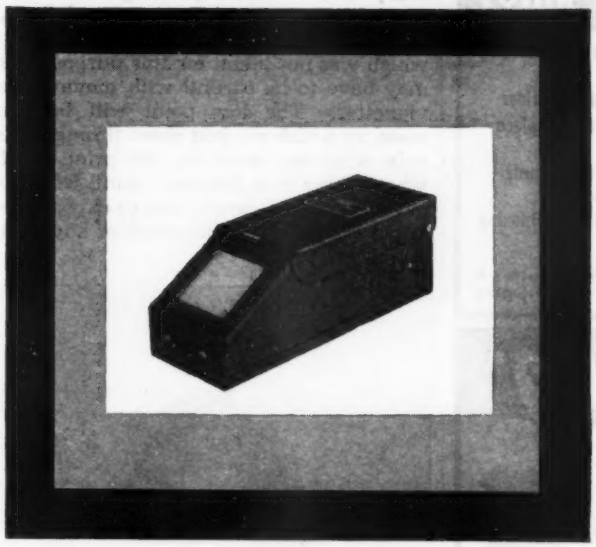

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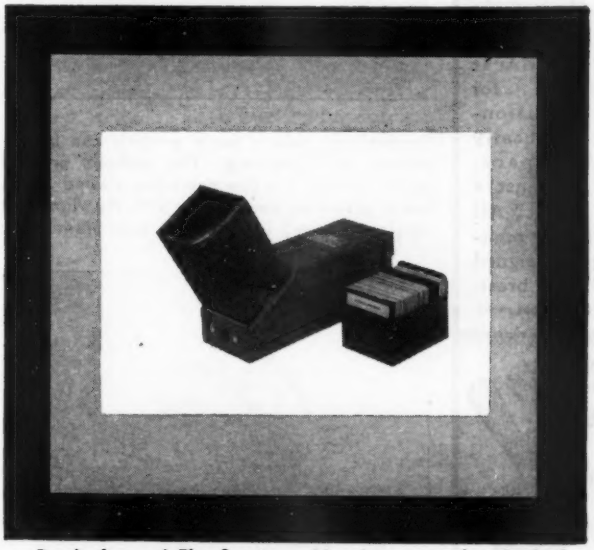

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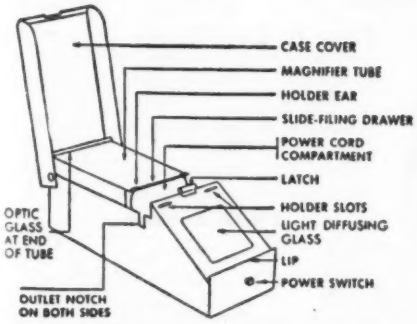

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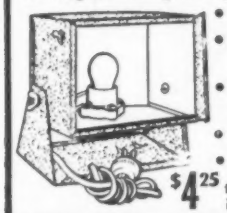

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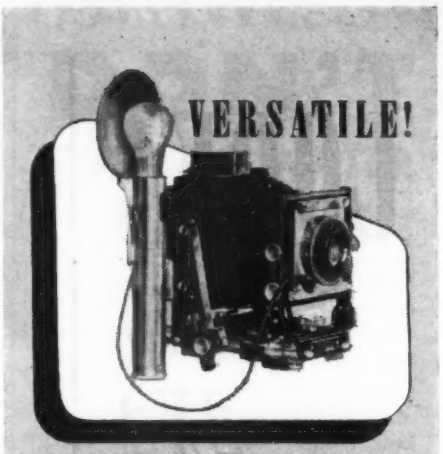
might cause the picture to end with a sharp line. When vignetting we always want the picture to fade away, undefined. When we want to vignette a negative which was not taken for this purpose, we may have to be careful with moving the vignetter. The low point will be the same, at which we just show through the hole what we want on the print. But when lifting it to the high point, we may have to be very careful not to expose the enlarging paper to the image of any part

Sometimes even a good portrait can be improved by vignetting. The author's original print (below) is a fine one when viewed alone, but it suffers by comparison with the vignetted version (above) in which the face stands out.

of the negative which we do not want to print. This is necessary because in this case usually we do not have everything white around the subject.

If we want to vignette a certain part of a picture and very near to it on the negative there are parts to be omitted, there are two things we can do to prevent the unwanted part from being printed together with the real subject. One is to hold the vignetter perfectly still. This should not be done, but if it is the only way to get the desired result, you may



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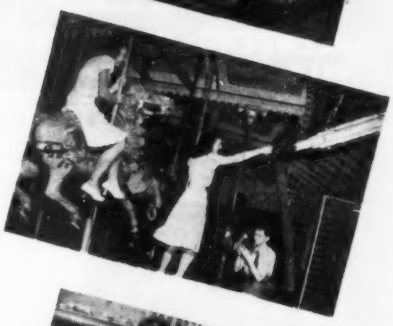

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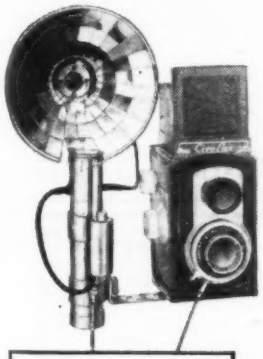

Illustrated is Speedgun Model 1000 for Ciroflex with Rapax shutter. Model 1014 with Alphax shutter, "L" cable for mounting as shown, "LL" cable for mounting on left of camera.

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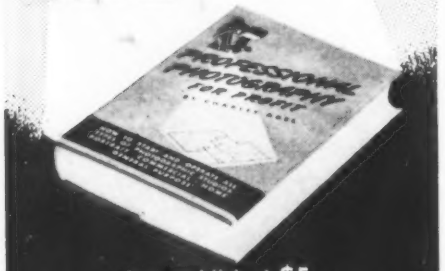

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just have to do it. The other possibility is, when moving the vignetter regularly, to block out the unwanted part by holding one hand between the vignetter and the enlarging paper. (Figure 7.) This second method can be used only if the superfluous part is in front of a white or at least light background; otherwise the outline of the hand may show.

To summarize it: When vignetting always move the vignetter regularly, according to Figure 6. If this is not possible, on account of undesirable details in the negative being printed, reduce the movement according to need. In some cases you may move the vignetter regularly, but use your hand to prevent certain parts of the negative from being printed.

3. *The shape of the hole in the vignetter.* When you make a hole in a cardboard or when you shape the hole in the vignetter, *do not* aim to match exactly the outline of the subject being printed. The shape of the hole always should be a regular oval. This insures that, even if your background is not entirely white, the vignetted image still will be pleasing and will not have ragged edges. However, the bottom of the oval can be shaped into a "V" if the clothes on the person being printed have a "V" neckline. The length and width of the oval to be used depends on the subject and has to be decided by you. Slight adjustments of the shape are permissible and desirable in certain cases, even if it departs from the regular oval. That is particularly true if something must be shown which can not be included into the oval shape. This can be a cute curl on a little girl's head, or an insignia on a soldier's uniform. In cases like these we make our regular oval first, and then make the necessary change to include the part to be printed. If the oval shape includes some part of the negative which is not to be printed we can use our hand again to block out that part (Figure 7), rather than change the oval shape.

4. *The size of the hole in the vignetter.* This depends largely on the amount of blending wanted. If we use a smaller hole, we will have to hold it higher to include the whole image and this will result in a large amount of shading. A large hole will force us to keep our vignetter low, and this will give the image a sharp edge. These are the extremes. Most of the time we use a medium size hole and get the necessary blending partly by the proper moving of the vignetter and partly by the height at which we handle it. If in doubt as to the size of the hole, choose one which will just cover the part to be printed when held above the easel at about $\frac{1}{3}$ of the distance from easel to the lens.

These are the bare technical essentials of vignetting. Read, understand, and practice them. They must be employed to produce good vignetted prints. But they are just the tools. You have to use your imagination to be able to see when vignetting will improve or even save a negative. It often happens that a negative which is below average, yields a good print if a certain part of it is vignetted. There are too many possibilities

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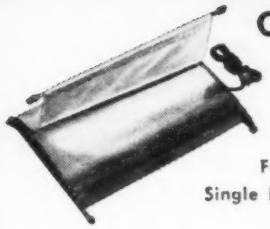

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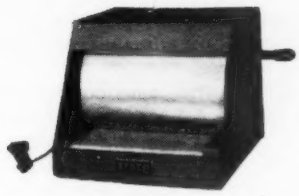

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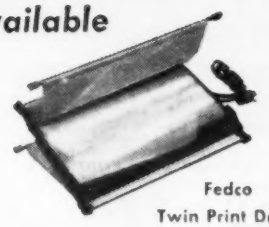

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to mention, but take your old negatives and look them over from a vignetting angle and you will see how they can be improved.

One more thing; beginners in vignetting make two common mistakes. One is that they use a too small hole or hold the vignetter too low. This results in cutting out essential parts of the picture or at least underexposing the outer parts of the image (usually the hair, making it too light—see Figure 2). The other mistake is just the opposite; using too large a hole. In this case the edge of the vignetted image will be too sharp, and also we may show parts which are not wanted. It also may result in a gray field around the head (instead of white) especially if the background was not quite white to begin with. (Figure 4.)

There is one more example in Figure 8. Here the straight print is good, but the vignetted one is better as it emphasizes more the sweet face and smile of the model, Miss Sharon Lee.

We hope that the above instructions will start you in a new field of making good prints out of negatives considered not good until now and make better and different prints of good negatives.—

Out of This World

(*Continued from page* 55)

extensive programs impossible for one man's efforts to encompass. One such group of amateur astronomer-photographers is found at the Lunar Camera Center, Sayville, Long Island, New York, sponsored by the Amateur Astronomers Association of the Hayden Planetarium in nearby New York City. The AAA, an organization of more than 500 men and women, has its headquarters in the American Museum of Natural History and conducts evening classes there in all the basic courses leading to an understanding of the heavens. Photographer Peter A. Leavens is in charge of the program at the Camera Center. As time permits, Leavens also conducts outdoor observing meetings and instructs in photography.

Members of the AAA are of all ages—from high school students, such as Bob Knittel who looks upon astronomy as a hobby, to Dr. Clyde Fisher, honorary curator of Hayden Planetarium, who was one of the first to bring the planetarium idea to the United States.

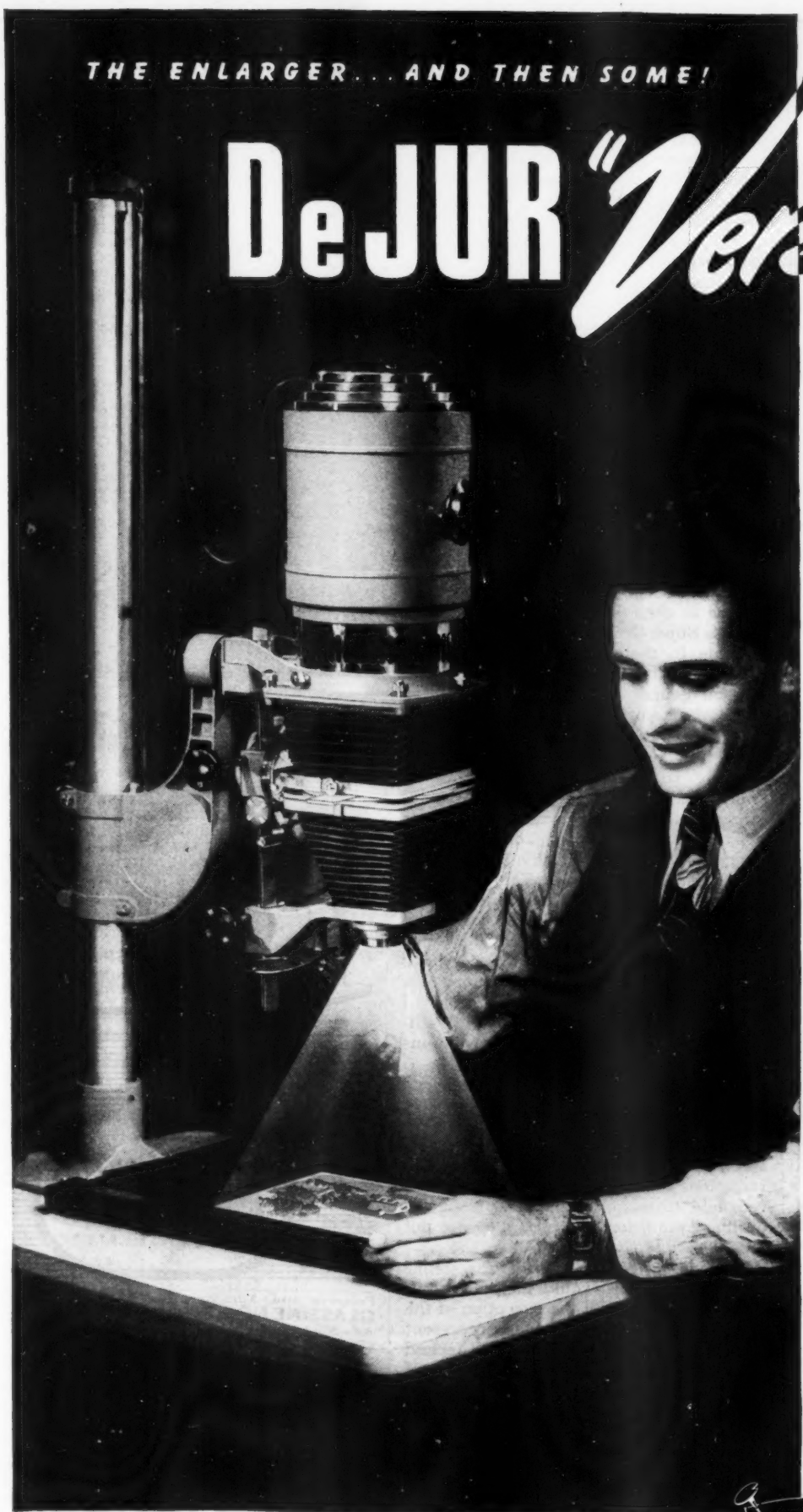
Of great interest to the amateur photographer are the number of pieces of equipment which these astronomical cameramen build. They even construct the telescopes through which the heavens are to be photographed, and under the direction of three expert instructors they learn to grind their own 6-inch Pyrex telescope mirrors. In fact the ten-foot "photolunascopic" camera, which has been in use four years and is employed to photograph solar and lunar eclipses, was a result of the design and labor of these people. Smaller telescopes are also built, of course.

In simple terms, astronomical cameras (including the AAA's unique "photolunascopic") are telescopes to which a plate-holder has been adapted in place of the eyepiece used for visual observation. The professional camera is equipped with an auxiliary telescope through which the photographer can guide the camera and correct for the movement of the earth—otherwise the image would be blurred in the case of long exposures. What we call "star trails" or "star paths," apparent streaks of light across the night-time sky, are caused by the turning movement of the earth. (Or they can be caused by following the trail of a comet across the sky with a camera. The length of the star paths in such pictures is the distance the comet moved during the exposure.) The great telescopes and those used for exact and accurate observation are also fitted with an axis driven by clockwork which automatically corrects for the earth's movement.

But don't let this business of complicated equipment frighten you away from the fascinating field of astronomical photography. A great deal of good and serious work can be done with simple equipment. As in every other specialized branch of photography, it is neither the expense nor the design of the equipment that counts—it is the intelligence with which you use the materials at hand. Some of the most successful pictures taken by AAA members were done with an ordinary 3A folding Kodak; Kodachromes were taken with a Bantam. Efficiency should be the rule in the "no retake" game of sky photography, and simplicity of equipment and operation will be your best guides to attain efficiency. Just remember that the image of the far away object will be very small, and try to use a camera for black and whites with a working size of at least 2¼x3¼. If you don't, the image will be too small for any purpose.

Celestial photography brings with it many problems. You have to make up your mind ahead of time exactly what you want to photograph. Each step brings with it necessary evils. Let's take an example from stellar photography. In order to get a sharp image of a few stars, you expose for a short period of time—result: thousands of stars visible to the eye are not recorded by the camera. A longer exposure—let's say one of ten minutes—may include most of the visible stars, but many of the brighter stars will be over exposed and blurred because of their movement across the skies. If the third possibility is the one you choose—an exposure of several hours—stars will appear fainter than the eye can see in the best telescopes, but once again, you will sacrifice the detail of the closer and brighter stars which, in turn, will obliterate other stars.

Another way of increasing detail for study in astronomical pictures is by the use of lenses of greater focal length. The photolunascopic's lens has a 120-inch focal length, and thus markings on the surface of the moon show to better advantage than they would if photographed with a



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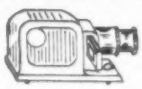

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lens of shorter focal length. A step up the ladder, a photograph of a *section* of the moon taken by Mt. Wilson Observatory's 100-inch reflecting telescope which has a focal length of 500 inches, brings the lunar craters and mountain ranges even closer (see illustrations). But even ordinary telephoto lenses owned by many amateurs will yield images large enough for satisfactory pictures.

Another puzzle and choice comes up in choosing a film to use. A fast film will capture the image quickly—and thus do away with the blurred effect caused by the earth's movement in a long exposure. At the same time the film may be so grainy and lacking in contrast that the result will be useless for any kind of study.

Therefore, you must compromise on your choice of film. Pick a type that does not require the patience of Job—and yet will do the job well.

The AAA has discovered that the best film for their photolunascopic camera is Isopan 5x7 sheet film which, in Leavens' opinion, is the nearest to a finegrain fast panchromatic. They also use Ansco Supreme in their Ikonta, and Eastman Super-X, Super-XX, Triple S Pan or Kodachrome in their Bell & Howell 16 mm moving picture camera. This should be a good general guide to the beginning celestial photographer.

It isn't necessary that the amateur be as meticulous in his choice of film as the observatory photographer is, but he should be careful. If you are a serious student of astronomy, you may wish to start a small celestial photographic library of the particular sky phenomenon that most interests you. Therefore, you will want a film that will not deteriorate over the years—but will give you good comparative pictures for study for some time to come. Some observatories have massive libraries of glass photographic plates compiled over a long period of time. Harvard College Observatory's library is the largest of these and contains more than 400,000 plates.

Of course, special emulsions have done a great deal to further the science of astronomy. Use of infrared emulsion resulted in the discovery of many new stars. These so-called "dark stars" emit radiations which are too far in the infrared field to make an impression on the ordinary emulsion to which they are not sensitive.

In general it may be said for stellar photography (this would include everything in the sky with the exception of the sun, moon, and planets—which represent special problems), exposure will depend on the equipment available, the speed of the film, and the magnitude (degree of brightness) of the faintest object to be recorded. An exposure meter will obviously be of no use under these peculiar circumstances. The exposure may last a few minutes or many hours. It will depend on what you want. Some pictures which are several nights in the making (those of very faint stars, for example) are taken by closing the plate as soon as the sky becomes too light—and then moving the telescope the following night so that the guiding star is in the intersection

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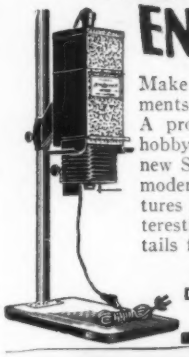

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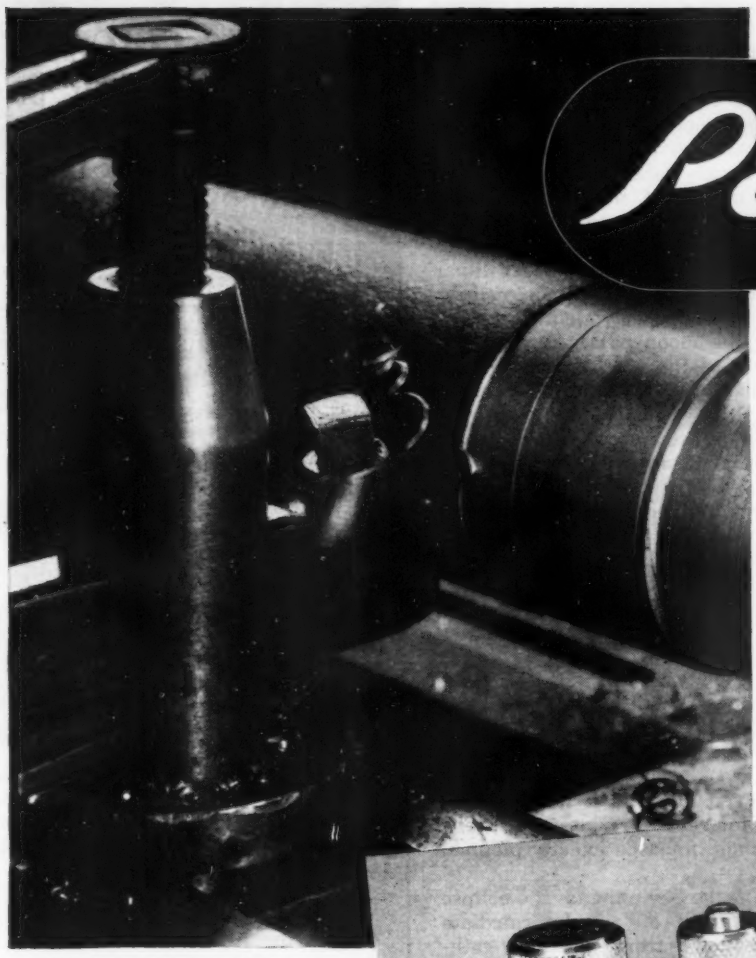

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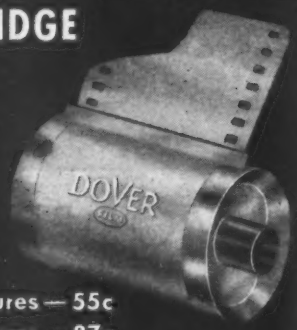

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of the same two crosswires in the guiding eye-piece.

But many people are more interested in the spectacular sky performers — the moon, sun, comets, and planets—than they are in shooting stars. Members of the AAA, to pick one such group, specialize in lunar work. So, perhaps the best way to tell of the excitement of lunar photography is to describe the AAA and their setup for one night's program at the time of the last lunar eclipse, December 18, 1945. (Lunar eclipse, by the way, is properly defined as the time when the moon passes through the shadow-cone of the earth. Eclipse previous to that of December 18, occurred in August, 1942.) In the first place, the background necessary to set up a camera schedule on such an event is great. To take action shots at a football game, you must know about the game and the players. Otherwise, you might be taking pictures of the people in the stands or on the bench and missing the winning touchdown of the day. The same is true of lunar photography. You must know enough about the movements of the heavens to know which instant is the best for a particular shot. And no failures allowed. There may be other touchdowns and other exciting runs in a football game, but the moon doesn't go into eclipse every night—and it will not stop or go back for retakes. Therefore, every shot counts and must be exactly planned in advance.

The time at the beginning of the eclipse and the end, and all the intermediate phases, is deducible from previously gathered data. Starting with this data, which had taken five years to gather, and taking into consideration the three types of cameras that were to be used (the photolunascopic, a 3A folding Kodak, and a Bell and Howell Automaster motion picture camera), the AAA worked out a 6-hour and 20 minute schedule. A sample half hour from the schedule reads as follows:

8:00—Black-and-white movies, 8-inch lens, *f* 7.0, 12 fps. (frames per second)
Color continuous, 12 fps., 8 wide open
Stop-motion (color) wide
8:02—Series, *f* 11, 1/10th (with 3A folding Kodak)
8:07—Series, *f* 9.5, 1/10th
8:12—Series, *f* 11, 1/5th
8:15—Movies stop-motion, 4-inch lens, *f* 2.7
8:17—Series, *f* 9.5, 1/5th
8:20—Stills with 10-foot camera
8:22—Series, *f* 8, 1/5th
8:25—Super-X movies, stop-motion, 8-inch lens, *f* 4.5
8:27—Series, *f* 6.3, 1/5th
8:32—Series, *f* 8, 1/2

From 4:30 p.m., when the first moving picture shots were made on Kodachrome recording the changing colors in the sun going down over Great South Bay on Long Island, till 10:50 p.m., when the last color fade-out was made, every minute was accounted for. The shots (with the exception of the first movie sequence which was made in a particularly beautiful and hilly setting about a mile from

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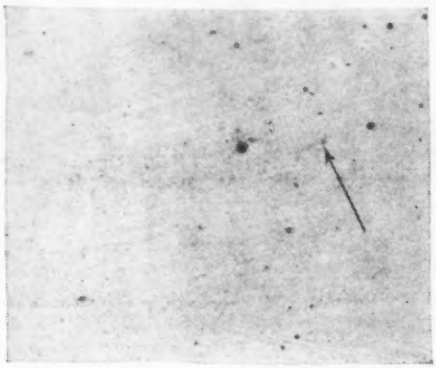
the camera station) were all taken from an open and bitterly cold field in Sayville. Near the shack where the equipment of Camera Center is stored, a public address system was set up to give the time and to explain to the field of spectators exactly what was happening minute by minute.

Center of attention for the spectators was the ten-foot camera with its special lens (four inches in diameter with a focal length of 120 inches and a speed rating of *f* 32) which had been ground and pol-



Arrow points to what is probably the most distant object ever photographed—a spiral nebula or island universe of stars 500 million light years away. Below is what the object would look like if it could be brought much nearer to earth.

ished at the association's own shop in the Hayden Planetarium by Lou Logas of the AAA's Optical Division. Although professional astronomers have telescopes as large as the 50-foot, 100-inch reflector atop Mt. Wilson, Calif., the AAA is proud of its organization-built mechanism and of its results. Detail obtainable from the camera is shown in the accompanying illustration of the lunar eclipse. The lens, incidentally, is focused by a worker on the front of the camera (see illustration)—and between working their various cameras and lining up the spectators for quick peeks through the telescopes, the AAA was very busy that night.

But do not think that the plans of mice and men and astronomical photographers are all that is needed for successful lunar photography. The blessings of a few leprechauns might also come in handy. Good weather is a primary factor, and if you ever plan to go in for astronomical photography in a big way, an insurance policy against bad weather is an excellent idea. The Camera Center has such a policy—and so far is ahead of the insurance company. Mother Nature managed

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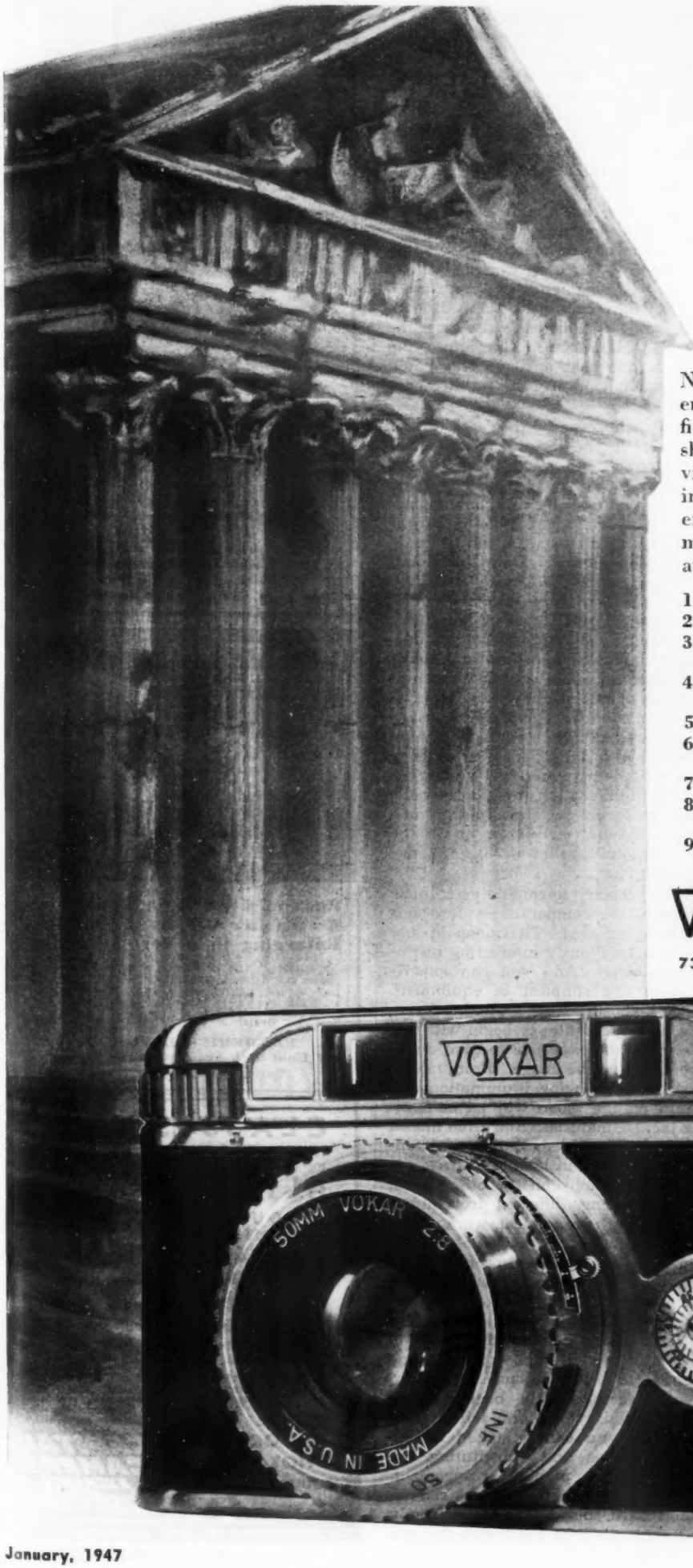

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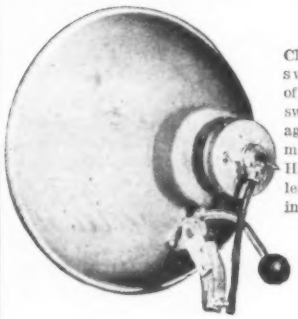

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to cloud up the sky on December 18 so that a good deal of the exacting schedule was impossible to follow. Leavens had even planned to have a plane take photographers above the clouds from nearby McArthur Airport to complete their coverage in case of bad weather. However, the clouds were too high, so even that idea had to be abandoned. Celestial photography is not for the easily frustrated.

At the same time that the AAA with its intricate shooting script and plans was working on the moon, INS photographer Arthur H. Sasse, working with a 4x5 Speed Graphic, equipped with a 5¼ inch, *f* 3.5 Carl Zeiss lens, stopped down to *f* 8, photographed the eclipse from the middle of Manhattan. His interesting picture is one that any amateur could attempt with hope of good results. (See page 54.)

Exposure times for this shot were: (starting from the lower left hand corner) first, one-tenth second; second, one-tenth second; third, one-fifth second; fourth, one-half second; fifth, one second; sixth, two seconds. At this point the clouds covered the eclipse for an hour. As the moon emerged from the clouds past the tower, the times were: first, four seconds; second, three seconds; third, three seconds; fourth, two seconds; fifth, sixth, seventh—one second; eight, one-half second; ninth, one-fifth second; tenth, one-fifth second. The last ten exposures were made at fifteen minute intervals, as the light on the tower goes red for a few seconds then, and Sasse wanted to avoid the excessive white light. Variations in exposure times were necessary since the amount of light cast on the moon by the sun was gradually cut down as the earth threw its shadow on the moon till the moment of totality; then the light gradually built up again.

It isn't necessary to confine your lunar activities to the comparatively few-and-far-between eclipses. The moon at any time is a marvellously interesting photographic subject. And you can experiment with the simplest of equipment. Keep the exposure time around 1/5 second on high-speed film to begin with—as this is the right exposure to give detail and yet not blur the image. From month to month the changing illumination and markings on the moon will mean fascinating picture material. And from month to month your knowledge and experimentation will pay off in better pictures.

Solar photography on the other hand, presents problems different from lunar and all other astronomical work, since there is an abundance of light—usually too much. As far as professionally equipped people are concerned, a photograph of the sun can be taken with almost any telescope if light can be cut down sufficiently (stops from *f* 50 to *f* 100 are suggested) and exposure time shortened (to 1/1000 second). However, Leavens suggests for the beginner that with an ordinary camera fairly good shots of the sun can be taken by removing the lens and substituting the old standby of a pinhole arrangement. In the case of a camera having a removable lensboard this can be done simply by cutting a piece of cardboard the size

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of the lensboard and piercing a tiny hole in its center. Correct exposure will have to be arrived at by trial and error.

The spectacles of the sun which provide the most exciting picture material are eclipses. The last eclipse of the sun—July 9, 1945—was covered by the special expedition from the AAA which was flown to Butte, Mont., by the Sperry Gyroscope Company. The large ten-foot camera was used on this trip, as well as a smaller Bantam camera with which 35 mm Kodachrome pictures were taken. Color shots were taken of the sunrise the day before the eclipse, the sunrise the day of the eclipse, and the eclipse itself. (The color shot of the total eclipse, made with the Bantam *f* 2, shows the shadow-cone of the moon enveloping the sun and extending to the horizon, with normal dawn color on both sides of the moon's shadow. It is believed that this is the first time such a photograph was obtained). Other pictures were also made, and some prints were reproduced in *Life*.

Leavens recommends an exposure of one second at *f* 2 for photographing a solar eclipse on Kodachrome at totality. (He used a Bantam for this particular job.) This exposure will show the corona (the gaseous clouds surrounding the sun which are visible only when the bright center of the sun is hidden by the moon) to its best advantage. However, it is possible to get a fine totality image at *f* 2.8, *f* 4, *f* 5.6, or *f* 8. In such cases the spread of the coronal streams is not so great as with the larger stop, and thus some of the outer detail of the spectacle is lost; however, the principal central image will be sharper.

In the observatories, many photographic devices, designed for specialized studies, are used in solar work. One of the most interesting of these is the spectroheliograph. This instrument reveals the sun to us in the light of but one element. It is as if the camera were photographing a suit made of wool and cotton in which only the wool shows. Such pictures enable scientists to determine which elements and how much of each the sun is composed of. Recent advances have made it possible to apply this device to motion pictures. These show rapid movement in the vast clouds of gas in the atmosphere or the sun. Often these clouds are several thousand miles high.

Besides the sun and moon and stars, there are other subjects for the sky cameraman. For example, a spectacle—combining the moon with one or two of the larger planets, in which case the knowledge gathered from lunar work will be a good photographic guide. However, Jupiter, Saturn, and Venus are the only planets large enough for the amateur to picture with his limited equipment. Keep your eye on the daily paper or one of the astronomical magazines to learn when these phenomena will appear.

Perhaps you will read where and when a comet will come into view. Because of its speed and variable brightness, the comet is a tricky subject. There is no set rule for exposure time as the variation in light may mean a time of a few minutes or several hours. For this reason, the professional with his guiding

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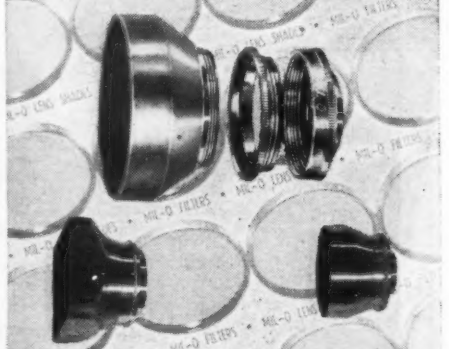

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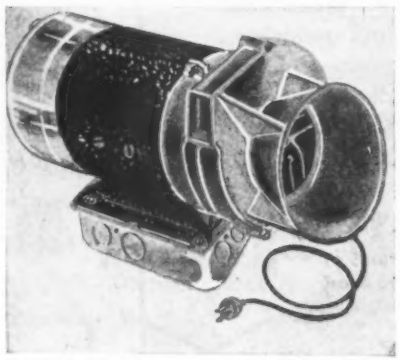

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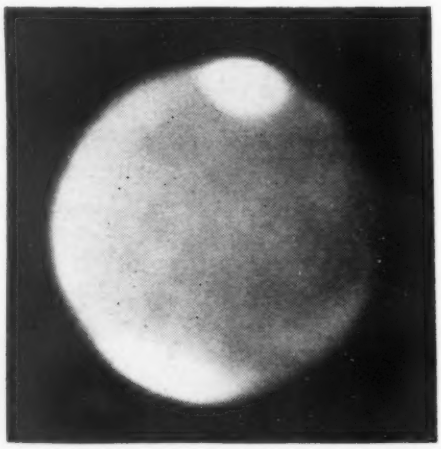
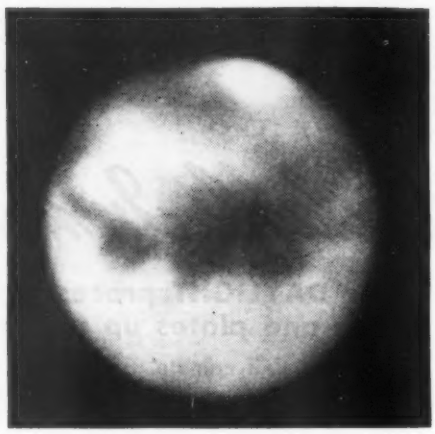
eyepiece is able to do a much more satisfactory job than the amateur. A successful comet picture is a beautiful thing, with its brightness and star trails surrounding. If your equipment is limited and you are unable to follow the comet, at least you will be able to record its streaky path by setting the camera on that general section of the sky where it is predicted that the comet will do its dance.

And who has not wanted to capture the startling brilliance of a meteor flashing across the black sky of night. This,



The planet Mars as it appears when photographed with blue filter. Only the outer atmospheric shell and polar caps show. Below is Mars taken with red light. The rays penetrate the atmospheric shell and show surface markings more distinctly.



alas, is the most difficult task of all as outside of predictions as to the season of the year when most meteors or "falling stars" appear, there is little set data to aid the photographer. In fact, most successful meteor pictures are the result of training whole batteries of cameras on certain large areas of the sky. Such cameras are attached to an axis driven by clockwork so that the stars will be kept in position and will supply a frame of reference against which the meteor trails can be plotted. These trails, by the way, vary in brightness due to the quick changes in the meteor itself.

With such a large field to cover (and the above description is not all-inclusive, by any means), it is no wonder that many amateurs have found clubs the most feasible manner in which to carry on their hobby. The experience of New York City's AAA is probably typical of other such organizations. Founded in 1927, its original purpose was to coordinate and crystallize efforts to obtain a planetarium for New York City. After this objective was achieved, attention was turned to the broader function of stimulating public interest in astronomy. This is done through a regular annual program of lectures, classes, field trips, telescope-making, outdoor observation, and the Center's picture-taking activity.

In the photographic branch of its work, the AAA does not, of course, attempt to encompass the entire field of astronomy. Its main concern at present is lunar study —with solar eclipses pulling into second place, followed by sky "spectacles."

The special program of the Camera Center has as many features as a porcupine has quills—here are a few: The production of 16 mm popular science motion pictures of the moon; taking stills of unusual lunar aspects for astronomy texts, specialized magazines, etc.; contributing to professional astronomy programs in many ways (such as providing information on eclipse timing from the Sayville location); announcing and photographing all major celestial events for the press.

The diverse job which the AAA Camera Center performs leads to everything from Rotary Club luncheons where the films are shown to full page color spreads in *Life*. *The New York Times* uses a good portion of the AAA's photo-coverage of sky phenomena. Further, the AAA is not by any means a stay-at-home group. Last year the Sperry Gyroscope Company flew President Clement S. Brainin, Secretary George V. Plachy, and Leavens to Butte, Mont., with their special ten-foot camera to photograph and observe the solar eclipse which took place July 9. Field trips are organized by the AAA to observatories in Washington, D.C., at Harvard, Yale, Princeton—and over Labor Day week-end to Trail Lodge, Blue Mountain Reservation, Peekskill, N. Y. Also, an annual series of lectures is given by scientists eminent in astronomy and related fields. And they are a growing organization. Future plans of Leavens for the Camera Center call for a permanent building at Sayville (not just a rented structure) to house the station's equipment, additions to the photographic center's staff, and expanded activities. The new Camera Center also will have residential quarters for a director.

The possibilities of amateur astronomical-photography are almost endless. Certain techniques learned from this branch of photography are applicable to other types of picture-taking. For example, star trails make excellent backgrounds for night shots of statues, buildings, and other stationary objects. You have at your command subjects which never look the same way twice. Astronomical-photography is a field in which the amateur many times discovers things that the professional will miss. It is a place where anyone with a specialist's mind can develop his own specialty. And last, it is a wonderful way to work with a group of people. Just witness the growth and fun of New York's AAA!!!—

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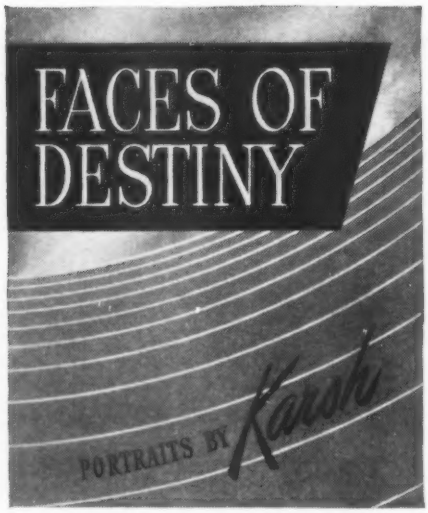

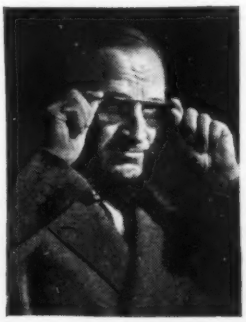

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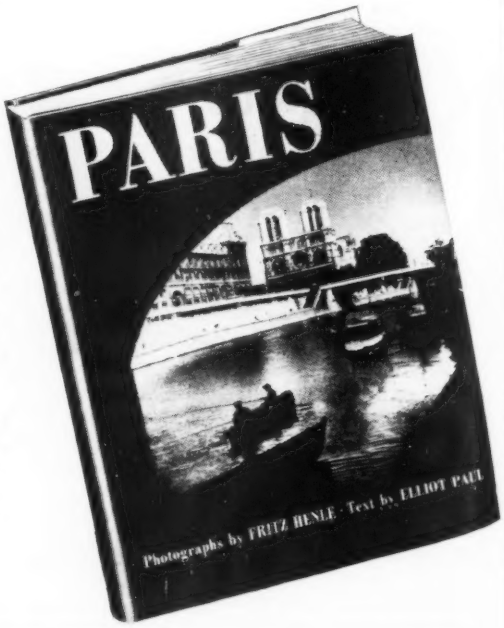

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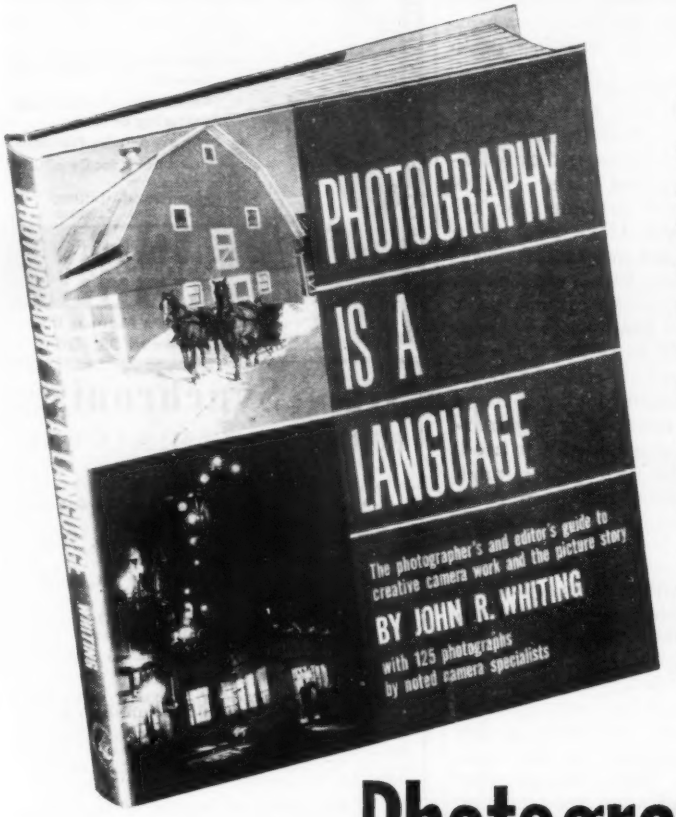

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PHOTO MARKET GUIDE—1947. Edited by Edwin R. Horen and Murray Heyert. Published by D. B. Nephews Publishing Company, Brooklyn, New York. Board bound, 5½x8¼, 62 pages, $2.

A comprehensive directory of the post-war picture market, this book was designed to aid the photographer who wishes to sell his pictures, either occasionally or on a full-time basis. It lists and analyzes current markets for all types of pictures, both black and white and color. Included are magazines, newspapers, trade journals, photo syndicates, advertising agencies, house organs, book publishers, and other purchasers of free-lance photos. In all, over 550 different markets are dealt with. Detailed reports on each of these markets includes name of photo editor, an analysis of the market's picture needs, size and finish used, caption requirements, and prices paid.

All information listed has been compiled from questionnaires sent directly to these markets.

PEOPLES OF THE SOUTHWEST PACIFIC by H. Ian Hogbin. Published by the John Day Co., New York. Cloth bound, 8½x11, 128 pages, illustrated, $5.

An anthropologist has finally joined the ranks of the photographic book authors to explain appearance and habits of the peoples of the Southwest Pacific with words and pictures. The anthropologist is H. Ian Hogbin, Australian, who teaches at the University of Sydney. Within the past fifteen years, Hogbin has made many expeditions to the villages on Guadalcanal, Buna, Lae, and New Guinea during which he has become familiar with the natives, earning from them the pidgin nickname "Brother-belong-me-fellow." It was this familiarity which gave him the chance to obtain the unposed photographs which appear in his book, together with a brief introduction which skims the surface of the social organization, habits, and customs of the islanders.

THE HAPPY ISLAND, photo-illustrations by Toni Frissell, and story by Sally Lee Woodall. A U.S. Camera book, published by T. J. Maloney, Inc., New York. Board bound, 8¾x10¾, 71 pages, illustrated, $2.

Children and parents, delighted with Toni Frissell's first book, a photo-illustrated edition of Stevenson's *A Child's Garden of Verses*, will applaud another enchanting book of hers. *The Happy Island* is a camera tour of Bermuda seen through the eyes of children—happy children that swim in water as clear and bubbly as ginger ale, build castles and fortresses in soft pink sand, and make mustaches of seaweed—refreshingly natural children that ride ponies, listen to an old sea captain's tales, watch the sail boats along the piers, or just stand gazing wonderingly into a cloud. Toni Frissell's sparkling pictures of these colorful isles are a new land for the youngsters; bright memory for tourists; and temptation to

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the travel-minded. The finely reproduced photographs are full page. The story is by Sally Lee Woodall.

GOOD SHOT! A Book of Rod, Gun, and Camera, by Bob, Dan, and Ray Holland. Published by Alfred A. Knopf, New York. Cloth bound, 7¼x9¾, 309 pages, illustrated, $6.

When Ray Holland's two sons went to war and the outdoor world of hunting and fishing was closed to them for the duration, their father decided that they and other sportsmen would enjoy seeing again the woods and lakes and prize game they had once sought. So he took the best of his sons' photographs, wrote short paragraphs to go with each picture, and titled the finished product *Good Shot! A Book of Rod, Gun, and Camera.*

There is considerably more of rod and gun than there is of camera in the book, however. *Good Shot!* is a sportsman's book, with pictures chosen with an eye to his interests. The pictures are technically imperfect—some are fuzzy, others washed out—but they have the virtue of showing well the clear, cool, clean Alaskan streams; beachfishing at Brownsville, Texas; magnificent specimens of game birds, fish, and animals. The sheet-fed gravure reproductions abetted by a slightly toned ink carry out the rich feeling of the book. Photographically it is no great event, but as Ray Holland, editor of *Field and Stream* for 18 years from 1924-41, warns in the introduction: "Photographic excellence has not been a deciding factor in choosing these pictures. Rather I have included shots that appeal to me as a hunter or fisherman, for this is a book for sportsmen."

He did and it is.

SHORT CUTS TO PHOTO RETOUCHING by Raymond Wardell. Published by The House of Little Books, New York. Paper bound, 8½x11, 48 pages, illustrated, $1.

In the world of commercial photography retouching has become an important art in itself upon which the effectiveness and quality of many pictures depends. For the novice in the field as well as anyone who works regularly with commercial photographs this book is a handy addition to the reference shelf. From his long experience in the world of commercial art, Raymond Wardell has drawn a concise portrayal of the techniques used by professionals for preparing photographic prints for reproduction and their public debut. Reducing expressions common to the business, such as photo retouching, bleed, montage, and highlight to terms understandable to the layman, the book becomes a guide for the beginning photo technician. Using liberal illustrations, a number of which have been purposely left unretouched so that the reader can try his skill, Wardell reveals the steps necessary for quality photographs.

AIRPAINTING. Published by the Paasche Airbrush Company, 1983 Diversey Parkway, Chicago, Illinois. Paper bound, 9x6, 11 pages, illustrated, $0.35.

This booklet has been prepared to aid the student in acquiring the fundamental training necessary to become skilled in the art of drawing, painting, and color-

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ing with the airbrush. As airpainting is used quite often in the commercial retouching of photographs, this book may serve as an introduction to this special technique for photographers. After the first elementary exercises in operating the airbrush, the booklet gives detailed instructions on airdrawing solid bodies, making anatomical drawings, lettering, and also describes and illustrates various air techniques.

BAALBEK PALMYRA. Photographs by Hoyningen-Huene, text by David M. Robinson. Published by J. J. Augustin Publishers, New York. Cloth bound, 8¾x11¼, 136 pages, illustrated, $7.50.

Hoyningen-Huene's extensive knowledge and understanding of art and archaeology together with his capability in his chosen profession have again enabled him to capture the magnificence and grandeur of Baalbek and Palmyra, the two great metropolises of the ancient world, now part of Syria. The 65 photographs of the volume, which are reproduced in 8x10¼ size with clarity and warmth of tone, were taken by Hoyningen-Huene during his trip around the world in 1938, during which he made the photographs which were successfully published by Augustin several years ago under the titles of *Hellas* and *Egypt*. The pictures in Baalbek and Palmyra have not been published until now because Hoyningen-Huene left the negatives in his Paris office in the summer of 1939 as he came to New York for what he believed was a brief trip. The negatives were retrieved only this spring through the help of his fellow-photographer, Horst. Baalbek is one of the great impressive Hellenistic sites with its magnificent temple ruins and great monuments Its most astounding feature is the ingenious and brilliant planning of the citadel and no finer achievement in axial planning was made in antiquity. Like the Athenian Acropolis, the Kremlin in Mossow, and the Alhambra of Granada, Baalbek is one of the best preserved sacred sanctuary sites of the ancient world.

Palmyra, in contrast, is a typical caravan city of the desert. Its ruins are among the most romantic relics of the period of the Roman rule in the West. No city of the Near East is more famous, has produced so many inscriptions and so much architecture and sculpture.

The descriptive, historical text is by David M. Robinson, professor of Archaeology at the Johns Hopkins University.

* * *

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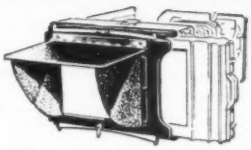
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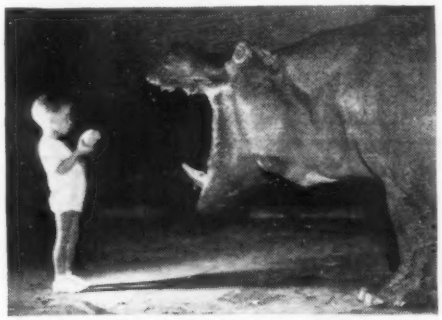
Press

(*Continued from page* 16)

shot to death by police officers at the Veterans' Hospital, Sawtelle, Calif. The other showed him as he was dying from police bullets, the officers standing over him with drawn revolvers. The amateur photographer with the sharp sense for news was Eugene Schaefer, also a World War II veteran.

* * *

SENATOR JAMES M. MEAD of New York was the guest of honor at the preview of the eleventh annual exhibit of the Press Photographers Association of

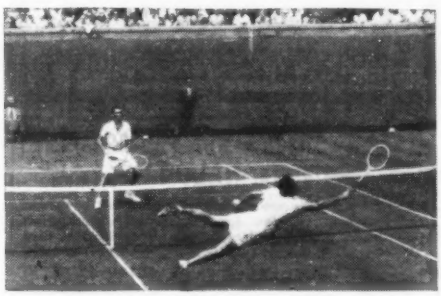


For the Luvva Pete, by Arthur Sasse of INS, won first prize in feature class.

New York held at the Museum of Science and Industry in Rockefeller Center. In the presence of approximately 2,000 per-

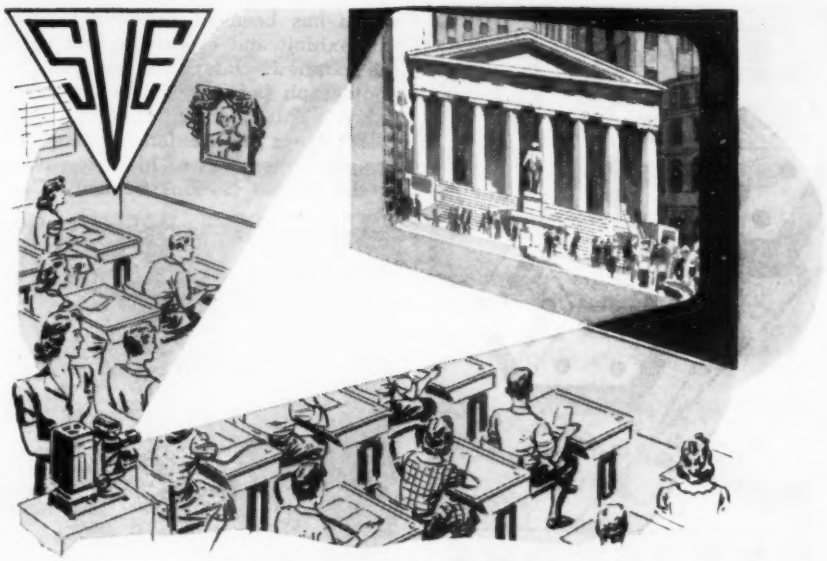
Russian Exit, by John Rooney of AP, took first prize in the spot news class.

sons, the Senator spoke briefly on our foreign policy regarding lasting peace, then presented the prizes to the winners in the



Giving His All, by John Lindsay of AP, is first prize winner in sports division.

various classifications. In presenting the top honor, the first prize in the spot news class, to John Rooney of the Associated Press, the Senator said: "It is rather a coincidence that the picture



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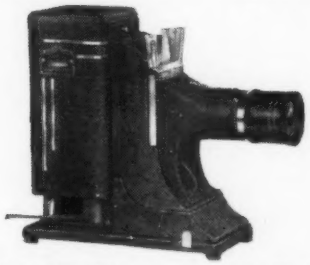

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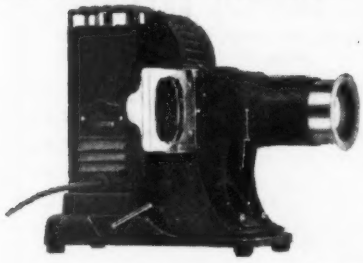

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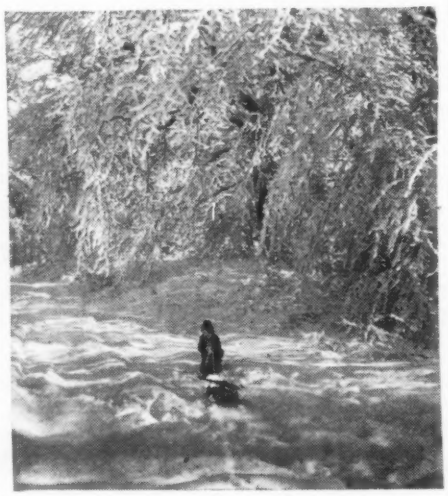
which has been awarded first prize in this exhibit and especially first prize in the spot news class is the particularly apt photograph pointing a lesson for us all today. This picture, entitled "Russian Exit," shows the Russian delegate leading the other members of his delegation out of the United Nations Security Council



Mush, by John Downey of the New York Daily Mirror, was tops in pictorial work.

meeting when the Council refused to postpone the hearing in the Iranian situation. This photograph illustrates, as well as any other incident with which I am familiar, the danger which President Roosevelt foresaw. In his speech to Congress shortly after the conference at Yalta, President Roosevelt said: 'The

Dr. Winston Churchill by Irving Haberman of PM earned first in personalities.

structure of world peace cannot be the work of one man, or one party, or one nation. It cannot be an American peace, or a British peace, or a Russian or a French or a Chinese peace. It cannot be a peace of large nations—or of small nations. It must be a peace which rests on the cooperative efforts of the whole world.' It is a mark of considerable insight on the part of the judges who selected this photograph as the winner of the Harvey Duell memorial trophy. The picture is a spot news shot of a significant

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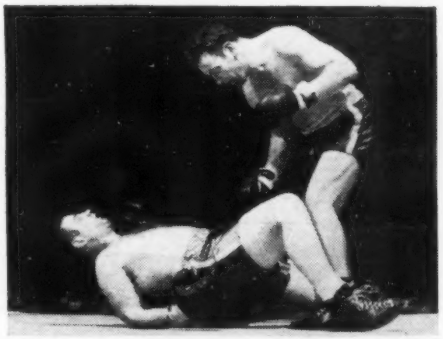
event, made by a wide-awake and expert photographer with his wits about him at the moment of the emergency. John Rooney of the Associated Press snapped this picture. Harvey Duell was the managing editor of the New York Daily News. In his job he had to know, he did know, the news value of the spot photograph made the instant of the occurrence of a newsworthy event. The award of the memorial trophy named for him to this picture is one which I am sure Harvey Duell would have acclaimed without reservation. I think, therefore, that the award of the Harvey Duell memorial



Down He Goes by Mathew Zimmerman of AP took first place in Speedlite class.

trophy to John Rooney of the Associated Press for his photograph entitled "Russian Exit" is singularly fitting and entirely deserved." The Senator then went on to award the prizes to the winners in the other classes. [*For a complete story on the exhibition, including a list of prize winners, see pages 74-75, December, 1946,* POPULAR PHOTOGRAPHY.—Ed.]

* * *

IMPROVING picture coverage of news events in daily newspapers was discussed recently when photographers from all Dallas and Fort Worth daily newspapers met in Arlington, Texas, and formed the Dallas-Fort Worth Press Photographers Association. Also discussed were plans for securing closer cooperation between police and public officials to insure a better presentation of newsworthy events. Temporary officers named are: Ed Miley, *Dallas Morning News*, chairman; Marvin Garrett, *Fort Worth Press*, secretary; and Wm. E. Tomlin, Acme Newspictures, Fort Worth, treasurer.

* * *

PRESS photographers and photography fans may realize that photography has come a long way in the past few years. But a quip from the *New York Graphic*, back in 1927, really points out the changes. The article was reprinted in the *Scripps-Howard News*, publication for employees, in November 1927.

"The Associated Press (as all Park Avenue knows) is a very conservative organization," the *Graphic* reported. "Recently they have gone into the picture business to meet the competition of the photographic subsidiary of the United Press. The directors of the A. P. are a group of aged editors who are safe and conservative.

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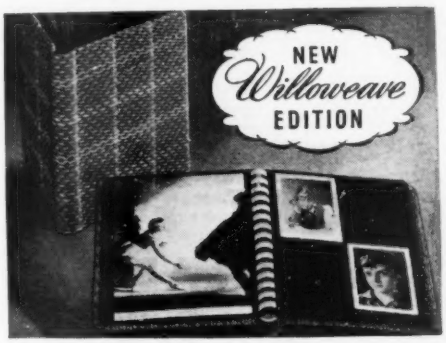

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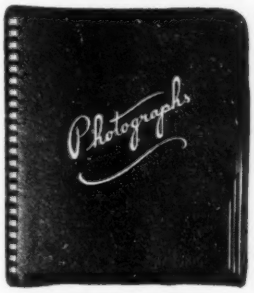

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BABY BOOK—Ivory grained Duraleather binding. Acetate protected frames for 2 portraits. Space for baby's birth, name, ancestry, gifts, clippings and prints. Pink or blue. 5 x 7", **$2.50;** 8 x 10", **$3.75.**

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Friday by getting the first photos of Ruth Elder at the Azores. The photo showed Ruth in tight-fitting knickers and silk stockings. When the photographs left the A. P. studio for newspaper distribution every picture of Ruth had been cut off at the waist and they appeared that way all over the land.

"It appears that the A. P. will not print leg pictures for at least five years to come, as it was not known until comparitively recently by the board of directors that women had legs."

* * *

ROGER WILLIAMS, a *Providence* (R. I.) *Journal-Bulletin* photographer who suffered a serious back injury during the war, has instituted civil damage suits against three Providence policemen alleging that they illegally arrested and assaulted him while he was taking pictures of a riot in the heart of the city. The actions are for $5000 damages against a night police commander, and for $10,000 each against two other policemen. Williams, who was hospitalized for 20 months in the ETO and who up to six months ago was required to wear an iron backbrace, charges he was arrested and manhandled when he attempted to take pictures of riot squad members charging the crowd on their motorcycles and using their night sticks freely. Williams is classified by the Veterans Administration as 50 per cent disabled and has been employed by the *Journal-Bulletin* under the veterans' rehabilitation plan. He charges that as a result of the rough treatment given him by the police, he now must wear his iron brace again. He has been unable to work.—

As members of San Francisco Society, arrayed in their finest attire, stepped from cars to attend the opening of the opera season, they were met by equally well-dressed photographers. Duke Downey (above, left), Ken McLaughlin (center), and Bob Campbell, all of the San Francisco Chronicle, donned "tails" to photograph the arriving first-nighters. The Associated Press noted the fact and mentioned it in its story about the opening. Chronicle photographers have on many occasions before dressed to cover assignments, but this gay opera season was the first time the practice had been followed since before the war.

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Groth and the Camera

(*Continued from page* 81)

Once Groth wanted to picture a gun crew loading. To ask the boys to pose for a sketch would have meant exposing them to needless danger, for they were under fire. The same picture was taken in less than a second by the camera.

"When it rains, you can't draw. The paper is wet. The ink runs. The camera may give you a hazy picture, but at least you have a picture. You have something

An expression may be gone too soon for the artist to draw it. Yet years later, it may be just what he wants. Such shots as this, which any photographer would discard, are among Groth's valued pictures.

to work from, something that *is* the moment." Groth feels that he has not even skimmed the surface of the war material which he captured in his camera. He expects to return to it again and again.

There are psychological reasons for using a camera, too. "It's a good idea for good will. If you sketch a guy, he wants the sketch then. If you take a picture, you can always send back a print. Another thing, a camera is a universal object. It's like offering someone a cigarette. . . . Another thing to talk about, to break the ice."

Groth believes that photographs should be used for extra touches in painting. They must not be copied "verbatim," and should never be used to compose a painting. One of his paintings of the Fall of Berlin is made up of many things: from parts of photos—a woman taking off her coat for a Russian soldier, an archway in the distance, some men already at work cleaning up the debris; from a brief sketch; from notes. The notes may be on the color of the sky, or even on sound (which helps to recapture the mood of the moment: "a bomb is like an express train"), or an emotional reaction.

However, if by chance the camera recorded the mood which Groth felt, you will find the painting strikingly like the photograph. For example, one sketch of a dead German soldier, lying sprawled, face down in the mud—the epitome of the indignity of death—is the same moment which the film shows. It is always this concern with drawing as a means of communication which you feel when you talk to John Groth. To him drawing is as easy a method of expression as writing

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Trade-ins are necessary on certain cameras because of present-day scarcities—and the fact that owners of good cameras do not sell them BUT EXCHANGE THEM FOR OTHERS. Therefore we generally have to give up a good camera to acquire another good camera. If we sold these for cash and were unable to buy outright for cash, we would soon find ourselves with no cameras on our shelves and **out of the camera business!**

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is to you and me. "When I work," he says, "I am not concerned with the drawing, but with what I want to say." Composition and technique are secondary.

Color film, in Groth's opinion, is of no help to the artist. "Colors are not true." For action and movement, many artists prefer a movie camera to a still camera. He himself plans to use one since he is fascinated (as you can see by his forceful, virile work) by movement, impact, aggression. "You can get better panorama-like things with a movie camera. Shapes, the play of light and dark. And you can move *around* things."

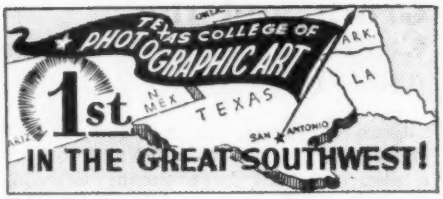
But there are times when the artist cannot use a camera. When poor lighting in an interior made a camera useless to him in Europe, he sketched. And there are times when a camera will make people self-conscious while a sketch-pad will not. And there was one day in Monterrey, Mexico, when he was arrested and thrown into jail for taking pictures, though he had never been bothered for sketching.

The final saga of "Groth and the cameras" shows how even the sharpest of correspondents can be horse-traded out of existence by the enterprising GI. When the artist started, he had an Ikonta B, which took good pictures and which he could operate with a minimum of effort. A GI offered a Leica for the Ikonta, and the answer was yes. But the Leica didn't have a winding spool and there was none to be found! One day Groth was covering the capture of a town just across the Elbe when an old German standing in the lineup called to him and said, "You look kinder than the rest. I'd rather you have the camera," and with that presented him with a Rolleiflex! With this praiseworthy camera, Groth had nothing but hard luck and hazy pictures, which he blames on the developing in Paris, explaining: "The law of averages says *one* picture had to be good. None of these is."

The last chapter to this sad and sorry tale is that the Rolleiflex broke down, and he traded it to Fred Sparks (a one-time magazine editor, now photographer) who sent him something called a Pronto in return! He can't work with it and would like a Leica since he prefers a small camera (a result of having to drop quickly to the ground without much impedimenta while under fire). His recent trip to Mexico was completely unphotographic since he had no camera.—*Jacquelyn Judge.*

NEW 16 MM COLOR FILM

A new type of 16 mm color film—made especially for producers of educational and training films—is being produced by Eastman Kodak. It is called Kodachrome Commercial Film, 16 mm, Type 5268, and was designed to produce 16 mm originals more suitable for use in the duplication of prints than other color films available earlier. The new film provides an original having a low color contrast from which color release prints of good quality can be made. The film has a greater exposure latitude than Type A and also has greater light scale capabilities. It is not intended as a substitute for Type A Kodachrome for amateur work.



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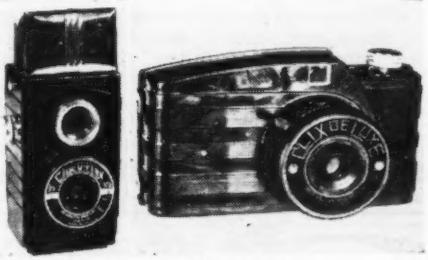
Trade Notes And News

(Continued from page 84)

than ever. It is built for use with 8 and 16 mm movie cameras and all light-weight still cameras. The two-section legs are made of aluminum and hardwood. Height is adjustable from 32 to 60 inches. "Sure-Foot" points give a choice of rubber tread grip or double-pointed spur grip. There is a full 360-degree pan action, and a tilt of 125 degrees. Price is $19.75 plus tax, complete with Midget pan tilt head.

TWO NEW CAMERAS in the low-price field are announced by Camera Specialty Company, 50 West 29th St., New York 1,



Inexpensive reflex and candid-type camera.

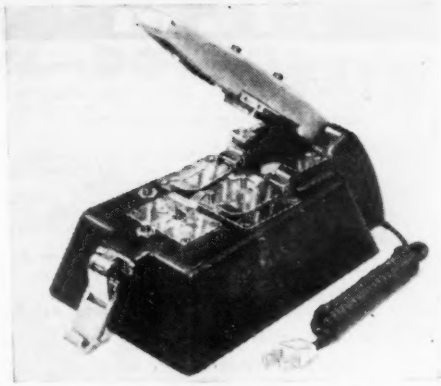
N. Y. The plastic and metal Clix-O-Flex is a twin-lens reflex with all-metal housing, positive locking device, and shutter settings for instantaneous and time exposures. It takes 127 size film with 16 exposures to the roll. Price, complete with neck strap, is $5.95 including tax. The Clix Deluxe candid-type camera also makes 16 exposures on a roll of 127 film. It is fitted with optical viewfinder and shutter settings for instantaneous and time exposures. The price is $2.95.

METOL IS ADDED to the line of Edwal Photo-Pure chemicals manufactured by Edwal Laboratories, Inc., 732 Federal St., Chicago 5, Ill. Edwal metol comes in 1-ounce glass bottles at 50 cents, 4-ounce bottels at $1.35, and 1-pound bottles at $4.50.

A FOCUSING AID for use under the enlarger, the H-F Magna-Sight, is announced by H. F. Associates, Inc., 14 Warren St., New York, N. Y. Placed on the enlarging easel, it provides a clear, magnified image of the negative that is easily viewed from a standing position. Its base is heavily weighted to keep it firm on the easel. It retails at $10.85 plus $1.10 excise tax.

A MULTIPLE DUTY foot switch is announced by S. R. L. Products, 1506 Southern Blvd., New York 59, N. Y. Designed for use with lighting equipment as well as enlargers and printers, it combines an "on-off" switch and brightness control in one. When the switch isn't depressed, lights are dim; when it is pushed down, lights become bright. Details are available from the manufacturer.

CEMENT AND SCRAPING are eliminated by the new Splice-Master Sixteen, announced by Lektra Laboratories, Inc., 30 East 10th St., New York 3, N. Y. This new-type splicer joins the film by means of an electrically-produced butt-weld in ten seconds. An automatic timer, built into the splicer, shuts the machine off when the



Electric splicer joins film by welding.

splice is completed. There is no overlapping of film at the joint. The splicer has been designed for simplest possible operation, requiring only that the two ends of the film be cut properly and clamped into position before the push-button is pressed. It is being distributed through regular jobber channels.

FOUR NEW STANDS for photographic lights have recently been announced by Acme-lite Manufacturing Co., 401 N. Wood St., Chicago 22, Ill. These newly-designed stands are named "Champions," and are the 3-section Bantamwate which folds to 18 inches for those down-to-the-floor shots, the 2-section Lightwate which extends to 7 feet, the 3-section heavy-duty Welterwate which extends to 8 feet, and the 4-section

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620 Photax, 1/25-1/100th, Candid V Finder .. 13.40
New 16mm Micro camera, **$29.50**; 24—2¼x3¼ films 1.00

Guaranteed Used Meters

Weston Master I and case $21.95
Weston 650 and case 14.95
DeJur Critic, **$19.95**; 5A and case 14.10
G.E. Meter and case 20.75
German Models: Bewi, Photrix, Mini, etc 10.75

For School and Studio

4x5 Graphic View, Graphic Back, case (some use) ..... $ 99.50
4x5 Graphic View, Graflex back, holders (used), 6½" Convert. Turner-Reich, 18", Compound 210.00
4x5 Graphic View, case, 8", f7/7 Kodak, Supermatic, Graflex gun 206.35
4x5 B & J View, 10", Laack Dbl. Dialyar f3.5, coated, Packard shutter 189.50
4x5 Korona View, 6½" Wollensak, f4.5 Alphax shutter 135.00
4x5 Brand View, 6½" Ilex, 4.5 in Ilex Synchron shutter 199.50
4x5 Metal Nu-Vue, 6" Solinear, in compur ... 130.00
5x7 Professional View Camera, used 40.00
5x7 Keith Copy Camera, 36" Bellows 90.00
5x7 Keith Portrait Camera, 7" Dagor in Rapax shutter, 6.8 ..... 225.00
5x7 Grover View Camera and case 99.50
5x7 to 4x5 Reducing Back: Specify Make and Model 13.04
5x7 Korona View, 9½" Wollensak f4.5, Betax # 4, New 245.00
5x7 Old Style Kodak ROC, 8½" B&L Planograph, Premo Shutter, incl. Wide Angle Elements for shutter 37.50
4x5 Seneca Pocket 29 and lens; 4x5 Premo Senior and lens; 6½x8½ View, camera only; # 1 Kodak Premo, Film Pack 542, RR lens, each, at only 8.50
3¼x4¼ Kodak Premo I, Film Pack, Kodak RR and shutter; 126 Roll film Kodak Bausch & Lomb Rapid Rectilinear, Autom. Each 13.50
6½x8½ Used Korona View, case, 5 Dbl. Holders, Woll. Voltas f8 in Autex shutter .. 52.50
6½x8½ Conley View case, used, 9½" f6.3 Wollensak, Optimo 85.00
9cm x 12x Linhoff, 6" H. Meyer Plasmat, 4.2, holders 195.00
5x7 Linhof Standard, 8½" Tessar 4.5 Compound, case, 11 holders 295.00
9x12 Welta, Rodenstock 4.5, compur, cpld. Kalart RF, with 3¼x4¼ Spring back 130.00
9x12 Single Extensions, each only 14.50
Zeiss Volta, Wollensak 7.5 in Auto shutter.
Ihagee 30, 6.3 Laeckin vario, 13.5cm.
Zeca, Doppel, Anastig. 6.3 in vario.
Ica Corrida 156, Novar 6.8 in varios.

New: SPECIAL 8x10 Grover View, Case, 5x7 Reducing Back, 12" Bausch & Lomb Tessar 4.5, in Betax # 5, and 7½" Zeiss Protar wide angle, Waterhouse. Complete $500.00

8x10 Eastman # 1, Empire view, excellent, case, Packard $55.00
8x10 New Ansco Double film holders 6.20

ON HAND: 8x10 Deardorff Studio Camera, 5x7 Reducing Pack, Packard Shutter & Adapter, 8 foot Studio stand $973.99

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8x10 Reducing Backs to 5x7 or 4x5; specify make 18.70
Printex Studio Stand, Wood 24.50
5 Sunray Tripod, 5 section, 60 inches 19.50
10 Sunray Studio Stand and tilt, 5½ ft. .. 37.25
12 Sunray Studio Stand and tilt, 7" 44.50
Uhler heavy duty Tripod 56.93
Alpha Stand, hand clutch, 64" 165.00
2 Graflex Crown Tripod and Tilting Head .. 21.60
4 Heavy Duty Crown and Tilting Head 25.90
Testrite 2-Section, **$7.75**; 3-section Wood, Metal head 8.40
Albert Royal Tripod 21.14
Albert President Tripod 27.17
Quickset Junior Tripod 23.30
Quick Set Sr. Tripod 41.00
Hi-Foy Quick Set Tripod 43.00
Thalhammer Senior Tripod 43.32
Am. Bolex Ambol Metal Tripod 33.70

For the Winter Darkroom

Lott Darkroom Heater, Black Heat Model $12.14
Noma Convection Heater, 22"x18½"x6", AC, DC, 1320 watt 19.95

Special Combination Offer: 4x5 National Cold Light Enlarger, 6½" f4.5 Wollensak, complete. Save $29.00 ..... $199.50

2¼x3¼ Federal 219, f6.3 ..... $ 45.15
2¼x3¼ Federal DeLuxe 250, 4.5, dbl. condensers 89.00
2¼x3¼ Sunray Arnold, dbl. Con. 3½" f4.5 lens 83.50
2¼x3¼ DeJur Versatile I, 3½" 4.5 lens ... 132.50
2¼x3¼ 120 Solar Auto-focus, with lens 4x5. 149.00
4x5 Omega D2, with color head 194.80
4x5 DeJur Professional, 5" f5.6 ..... 199.50
35 Leitz Focomat Ib 175.00
6½" Kodak Anastigmat, coated Projection 60.60
Ansco Minute, Second Timer 6.10
4-in-1 2¼x3¼, 4x5, 5x7 and 8x10 easel 7.25
11x14 Precise Easel 7.50
11x14 Viceroy Easel 8.90
Willo 11x14 Dandy Easel 11.00
11x14 Albert Trojan easel 11.52
11x14 Albert Automatic 16.02
14x17 Precise Easel 16.50
Haynes Photometer, **$11.00**; Spotomatic 9.95
Time-O-Lite Master Enlarging Timer 19.50
Gralab Universal Sweep Second Timer 19.25
5x7 U. S. Cold Light Printer, 9 bulbs 45.90
5x7 All Metal Cykon Printer 22.50
4x5 Ace Wood Printer 10.64
4x7 Ace Printer 19.95
8x10 Champion Printer 37.50
Kodak All Metal Printer # 2 ..... 23.10
National Dual Purpose Photospot, Fresnel lens. 23.85
Golde 500 watt Spot **$18.04**; 1000 watt model. 35.53
Tikern Light Stand **$7.95**; Cross bar ..... .95

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Kodak Commercial Ektar, 6.3,

	Barrel	Ilex Synchro Shutter
8½"	$125.00	$189.00
10"	174.40	238.00
12"	218.85	282.50
14"	259.35	310.00

Ilex Synchro Shutter, Acme 3 #, shutter only. $72.75
9cm Weitwinkel Wide Angle, 8.7, compur 95.00
5 x7 Wollensak Wide Angle, Betax 47.32
8 x 10 B & L Protar Wide Angle, V, Acme Dial shutter 79.50

For the Pressman

2¼ x 3¼ Busch Pressman, Model C, New, box only ..... $ 73.40
2¼ x 3¼ used Busch, Ilex 4.5, 200th 55.00
New Busch Pressman, 4¼" Woll. 4.5 coated, alphax, Kalart RF 145.00
Busch Press, 4¼" Woll. 4.5, Rapax, Kalart, Flash, case 195.00
2¼ x 3¼ Graphic, coated 4.5, Graphex or Supermatic, RF, Gun, Case, FPa, Specify .... 225.00 up
3¼ x 4¼, & 4 x 5 Graphics ..... Orders Accepted
ON HAND: 6.5cm Perle Wide Angle, 6.8 Chromos Dbl. Shutter, for all 2½ x 3¼ Press, View Cameras 60.00
DeMornay Budd Synchronizer, & Shield 55.60
Kalart RF (Installation extra) 38.50
Heiland SR gun installed Rolleicord II, Rolleiflex 60.00

Cine Equipment

Acme Portable 2 section, Movielite, 6 bulbs .. $ 23.75
Cinemaster II, f25, and case 73.50
Universal 8mm PC 12 Projector 39.50
Universal 8mm 500 watt Projector and Case .. 70.00
8mm Filmo Sportster, f2.5 and Case, 1½" 3.5 Telehoto 165.00
Revere 88, f2.5 coated and case 82.50
8mm 369 Kodachrome, 377; Magazine film, 4, 10
Revere 99 Turrett, f2.8 coated and case 115.00
8mm f1.9, focusing Cinor lens, non-coated 52.50
8mm Bolex L-8, 3.5, **$97.20**; f2.5 ..... 105.64
8mm Bolex L-8, Kern focusing 2.8, pouch 139.40
8mm New Model, L-8, 4 speeds, 12-32, f2.8 .. 152.55
8mm, L8, 4 speed model, box only 93.28
8mm 1/" f1.5 Kern focusing mount 183.50
8mm H8 Bolex, box only, also H-16 ..... 265.00
H8 Bolex, 1½" f2.8 Kern, focusing, 1½" Wollensak f3.5 ..... 375.00
De Luxe Emmet Case, Bolex 8 and 16 ..... 43.50
Cine Focus, Rangefinder for 1" Bolex lenses. Specify 46.80
16mm H 16 Bolex Turrett, 1" f1.9 B&H coated Lumax, framecounter case 425.00
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16mm Magazine Pockette, B & L f3, and case .. 79.50
16mm Magazine Lektro and case, f3.5 ..... 130.00
16mm Victor Turret, model IV, used, 1" 3.5 THCooke, 2" coated Xenar 3.5, 3" f4 Wollensak, case 250.00
16mm B & H 70D, 1" f19 Lumax coated, 4" f4.5 Telate, Mayfair case 410.00
SPECIAL: Navy Surplus, Kodak 16mm Magazine Kodachrome, 1944 dating. Type A **$3.99**; 3 pkgs. for 10.00
6" f4:5 Wollensak lens, coated 125.00
Keystone 8mm, f215 and case, coated 62.40

For the Projectionist

8mm Revere 85 Projector, coated lens $120.00
Case extra 12.50
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8mm Keystone R-8 Projector and Case 85.00
8mm Eastman Kodascope 33 and Case 64.15
16mm Keystone A-82, and Case 110.00
16mm Eastman Kodascope 16-20 and Case 194.50
16mm Eastman Repeater Kodascope and Case .. 190.00
16mm Eastman Sound FS 10-N and Case, Lumenized 360.90
16mm Natko Sound Projector 479.00
16mm B & H 179 Model 570.00
Cordomatic, **$42.00**; Polarity Changer, AC-DC 46.50
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8mm Ampro Projector and Case ..... Price Pending
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Bolex Combination 8 and 16mm G-16 Projector and Case 331.00
(Professional, school, church inquiries invited)

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B & L Baloptican 96.00
Amproslide Projector, coated 70.00
Tri-Dimension TDC, 300 watt and case 64.00
Bausch and Lomb Slide Projector and Case 43.90
Leitz VIII and Case, 100 watt, roll film only .. 84.00
Viewlex 2 x 2, 150 watt, Case Tuckaway Screen. 64.50

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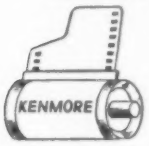
16 MM Color Movie
KODACHROME, Daylight, Dated 1946, Magazine, 50 ft., #382 — **$5.17.**
KODACHROME, Tungsten, Dated 1943, Magazine, 50 ft., #382A — **$2.33**, Roll, 100 ft., #365A — **$3.99.**
Eastman Processing Included in Price



35 MM 36 Expos. Panchromatic Daylight Loading Cartridge
For Argus, Contax, Leica, Retina, Etc. Speed — Weston, Daylight 80, Tungsten 64.
KENMORE BRAND — .50

ROLL FILM — DOVER PANCHROMATIC
Size 127 — **.27**, Sizes 620 & 120 — **.33**, Sizes 616 & 116 — **.38.**
Minimum Order, 4 rolls of 127, 3 of any other.

KODACHROME SHEET FILM
Both Daylight and Tungsten
4 x 5 — **$2.12** — 6 sheets, 8 x 10 — **$6.00.**
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Water Resistant, Bromide
Single Wt., Semi-Matte, Contr. 1, 2 & 3
4 x 5 — **$2.00** — 250 sheets, 5 x 7 — **$3.40** — 250 sheets, 8 x 10 — **$7.50** — 250 sheets, 10 x 10 — **$4.35** — 144 sheets.

REGULAR BASE BROMIDE
Double Wt., Smooth Matte and Glossy
Contrasts 1 & 2
Double Wt., Semi-Matte, Contrast 3
4 x 5 — **$2.00** — 250 sheets, 5 x 7 — **$3.40** — 250 sheets, 8 x 10 — **$7.50** — 250 sheets, 10 x 10 — **$4.35** — 144 sheets

EASTMAN CONTACT PAPER
Water Resistant Chloride
Single Wt., Semi-Matte, Contr. 2, 3 & 4
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AZO, REGULAR BASE, CHLORIDE
Single Wt., Glossy, Contr. 1, 2 & 3
4 x 5 — **$1.20** — 250 sheets, 5 x 7 — **$2.10** — 250 sheets, 8 x 10 — **$4.80** — 250 sheets, 10 x 10 — **$2.80** — 144 sheets.
Double Wt., Semi-Matte, Contrast 3
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Light Wt., Semi-Matte, Contr. 2, 3 & 4
5 x 7 — **$1.80** — 250 sheets, 8 x 10 — **$4.25** — 250 sheets, 10 x 10 — **$2.50** — 144 sheets.

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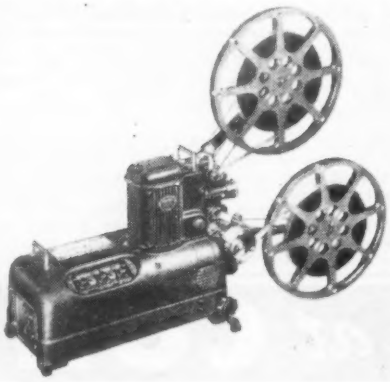
Heviwate which goes up to 13 feet. The complete line of Acme-lite equipment is described and illustrated in a new free booklet just issued by the manufacturers.

PROJECTOR CASES for Revere, Keystone, and Univex machines are available in an improved line announced by Camera Specialty Company, 50 West 29th St., New York 1, N. Y. They are built of wood with durable leatherette covering, and are fitted with sure-grip handles and rigidly-mounted metal latches. They are priced from $11.50.

A NEW RETOUCHING compound, which contains its own wetting agent, is announced by G. Gennert, 20 West 22nd St., New York, N. Y. It is called Quick-Retouch, and is sold in blotter form. Each blotter contains the equivalent of a ½-ounce bottle of dye. Three colors are available—neutral (warm black), blue black, and sepia—for use on glossy papers as well as other surfaces.

AN ECONOMICAL sound projector, designed to make projection of 16 mm sound movies as inexpensive as possible while retaining the essentials for quality projection, is announced by Ampro Corporation of Chicago. It is the Amprosound "Century-10," a light and compact projector built to provide a machine where features such as still frames, reverse operation, and the combination of sound and silent speeds are not desired. It is equipped with fast automatic rewind, easy threading system, quick-centering tilting knob, and centralized control panel. It employs standard prefocused lamps, up to and including 1000 watts, and lamp adjustment is micrometric. Standard equipment is 2-inch *f* 1.6 lens. The Century-10" operates on 60-cycle AC only, 105 to 125 volts, although it can be used on DC with a converter. The complete unit includes projector, speaker, lens, lamps, 1600-foot reel, and standard accessories. Two carrying cases also are supplied. Additional information can be obtained from Ampro dealers or from Ampro Corporation, 2835 North Western Ave., Chicago 18, Ill.



Century-10 with 1600-foot reels in place.

ACCESSORIES available for use with the new Helioflash super-speed flash unit made it adaptable for many different types of work. Remote control is offered by means of a light-actuated accessory employing a photoelectric cell. This eliminates the need for connecting cables, and synchronizes a remote unit or an ordinary flashbulb with the master unit. Sensitivity of the cell is adjustable to local light conditions from the control panel. A separate extension lamp

Helioflash cord winds on reel in case.

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Whether it's for a full-time career or just plain fun, you'll enjoy learning photography this new, easy way. Every phase of photography is carefully covered, with the latest techniques and methods fully explained. There are thousands of opportunities in photography as a career, and hours of pleasure as a hobby, so make the most of them today.

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35 MM Film Developed 36 Enlargements $1
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All miniature and split size film finished in our famous 3 1/4 x 4 1/2 Beauty Prints—deckled, embossed margin and embossed date.

Don't take a chance! Thirty years of dependable, painstaking service, and the millions of fine prints we have produced for camera fans, have caused thousands to place complete confidence in our ability to produce the kind of pictures they want. Have the assurance of pride and satisfaction with *your* pictures—send roll and money to us or write for FREE mailers, samples and complete Price List.

Artistic Contact Finishing. 8 exp. rolls complete set of deckled-edge, embossed, wide-margin prints. Credits for failures. FREE Enlargement Coupon with each roll.
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COMPLETE ARGUS OUTFIT
The C-3 Argus camera with an f 3.5 lens, Flash Gun and Case, Slide Projector and Case. Lenses on both camera and projector are coated.
TAX INCLUDED **$102.28**
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Canvas Gadget Bag	$4.25	35M Kodachrome Film	$2.77
24x28 Roto Dryer	24.93	12x29 Roto Dryer	15.90
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2x2 Slide Box	2.00	2x2 Slide Viewer	1.95
8-16 Bala Splicer	8.75	Dark Room Scales	5.25
Polaroid Sun Glasses	1.95	Enamel Trays, 12x21	1.59
Rewinds 8-16	7.00		

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35MM *Quality* DEVELOPING
36 ENLARGEMENTS FULL SIZE 3½x4½ **$1.25**
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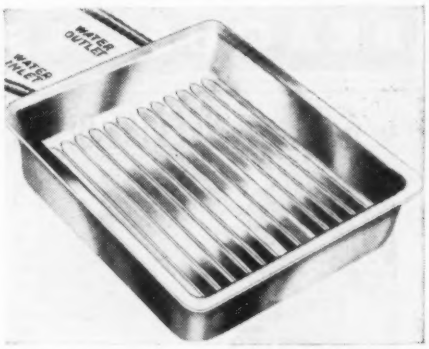
No automatic or mass production machinery used. Your film fine grain developed and vaporated to prevent scratching. Exacting workmanship, highest quality developing. Write for FREE mailers and other OUTSTANDING OFFERS.

UNIVERSAL PHOTO SERVICE BOX 612A LA CROSSE, WIS.

with reflector and 10-foot cable is available as an accessory for Helioflash Model 124, and a receptacle for it is built into the control box. This flash outfit employs the G. E. type F-14 lamp, and its flash can be repeated at 10-second intervals. Trip control is located in the handle, and the unit fires with either direct or solenoid control. The manufacturers, Macleod and Hanopol Co., Charlestown, Mass., announce that exclusive distribution has been awarded to Eastern Photo Supply Co., 275 Congress St., Boston, Mass.

TEMPERATURE CONTROL for tray development of paper and films is easily provided with the new Temp-Control developing tray now available in 8x10 size. It is



Water-jacketed tray controls temperature.

offered by Cine Pro Corp., 35 West 25th St., New York 10, N. Y. Water circulates between two hermetically-sealed stainless steel trays, keeping all solutions at the correct working temperature. Several trays can be connected in tandem to provide uniform temperature throughout processing.

AN ALUMINUM CANE which becomes a single-leg camera support up to 56 inches high when it is extended is being introduced by H. H. Lorenz & Co., 3654 Lawrence Ave., Chicago 25, Ill. To use as a camera support, the polished aluminum head is unscrewed to expose a threaded bolt designed to take any American camera. An adapter is available for European tripod socket threads. The unit is lengthened by giving the tip a slight turn and sliding out the inner tube, locking by a turn in the opposite direction. Retail price is $3.95 plus tax.

ORIGINALLY DESIGNED for the exacting needs of Hollywood cameramen, the Norwood Director now is being produced for serious amateurs. This new-type light meter is unique in that it is the first designed to measure incident light (light falling on the subject) both indoors and out. The "Photosphere," a patented feature, collects and measures incident light at the point where it is placed. It always is held at the subject, pointed directly toward the camera lens. A rotating head facilitates making readings from any angle, which are quickly translated into proper camera settings by a simple computer on the back of the director. The Norwood Director is provided with two interchangeable accessories—the "Photodisk" for lighting contrast control and direct foot-candle measurement, and the

Incident-light meter with "Photosphere."

Good Pictures DON'T WAIT!

Get the right exposure reading quicker with

HICKOK DUPLEX DIRECT READING EXPOSURE METER

Shooting good ACTION pictures requires an exposure meter that does not need to be reset every time you take a picture. With the HICKOK DUPLEX you select film and shutter speeds FIRST and then the pointer automatically selects proper lens opening. Gives perfect accuracy with either movie or still cameras. It sees only what your camera sees and does not take in unwanted light. Take a look at the HICKOK DUPLEX at your photo shop—observe its unique size, its legible dial and unbreakable plastic case—and compare it with any other exposure meter. Fully manufactured by HICKOK—specialists in finer electrical instruments for more than a third of a century.

The Hickok has the same light acceptance angle as your camera.

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At Your Dealer

Ask also about GoldE Filmatic Slide and Film Strip Projector, Air-Flo Stereopton, Bantam Super-Spot.

GoldE Manufacturing Co. 1222-E West Madison St., Chicago 7, Ill.

TECHNIFINISH dealers are now nearly everywhere. Chances are that there is one near you. You will find him glad to help you with your photographic needs and problems.

Let him give you the benefit of his experience when selecting transparencies for ordering color prints. Ask him about *TECHNIFINISH* Complete Color Service. Insist on the white border, album-size *TECHNIFINISH* color prints from your 120-620 and 35mm Ansco Color films or Bantam and 35mm Kodachromes.

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Dealers, write for complete information.

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NEW Invention Electroplates by BRUSH

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. . . For Pleasure and Profit!

If you have a workshop—at home or in business—you need this new Warner Electroplater. At the stroke of an electrified brush, you can electroplate models and projects—you can replate worn articles, faucets, tools, fixtures, silverware, etc. with a durable, sparkling coat of metal . . . Gold, Silver, Chromium, Nickel, Copper or Cadmium. Method is easy, simple, quick. Everything furnished — equipment complete, ready for use. *By doing a bit of work for others, your machine can pay for itself within a week.* So make your shop complete by getting a Warner Electroplater right away. Send today for FREE SAMPLE and illustrated literature. ACT AT ONCE!

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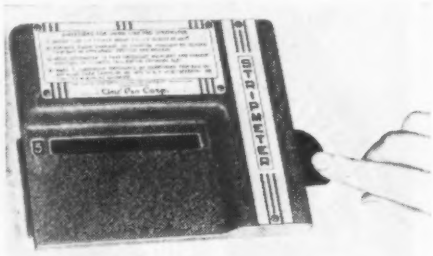
"Photogrid" for brightness range control. It is manufactured by the Photo Research Corporation of San Fernando, Calif., and now is being made available through photo dealers.

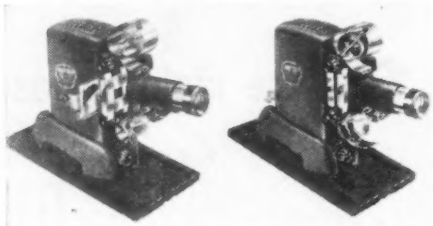
AN AID TO MAKING test strips in enlarging is offered by Cine Pro Corp., 36 West 25th St., New York 10, N. Y. in the new Cine Pro Stripmeter. Five different test



Stripmeter makes series of test strips.

strips of the same part of a negative are made consecutively on a third of a sheet of 5x7 paper, and are numbered automatically. With the aid of the manual which accompanies it, the meter can be used to control contrast and for guidance in color work.

A DUAL PURPOSE projector for 2x2 slides and 35 mm strip film is announced by Ampro Corporation, 2835 North Western Ave., Chicago 18, Ill. This machine, Amproslide Model 30-D, employs newly-designed curved film guideways which also permit easy threading and quick operation. It is

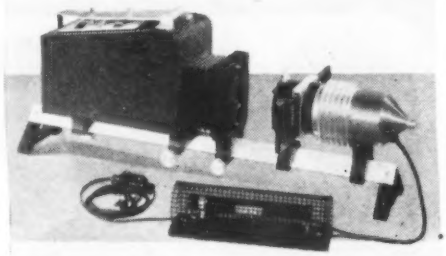


Projector for slides (left) and strips.

equipped with self-centering slide carrier, and no additional units must be installed or removed when changing from slide operation to the use of strip film. Standard equipment includes 5-inch *f* 3.5 anastigmat lens and 300-watt lamp for operation of 105 to 125 volts AC or DC. Specifications are available from dealers or Ampro Corp.

A FLASH GUIDE of the slide-rule type is being introduced by Blaine S. Britton, professional photographer, 221 16th St., Wilmette, Ill. It is designed to read directly, in feet, the correct distance for any flashbulb or series of different flashbulbs for any given shutter speed and diaphragm opening. Color film is covered as well as black-and-white, and also the use of "daylight" blue flashbulbs. It is available now for General Electric bulbs, and a guide for Wabash lamps will be issued soon. Price is $1.00.

AFTER MANY MONTHS of research, Curtis Laboratories, Inc., presents to the trade its new Curtis Color Film Enlarging Printer. The instrument, designed to make the finest possible color prints from 35 mm transparencies, is built on the optical bench principle to insure correct optical alignment of elements. Assemblies mounted on the bench



Printer enlarges 35 mm transparencies.

include the lamp house, filter carrier, condensing lens assembly, adjustable stage, lens board, and camera body. The printer makes either color separation negatives in perfect register and balance for printing, or by substituting direct color printing film, color

NEW WAY TO FRAME PHOTOS

BRAQUETTES fit any picture, 2" to 36" in height — any width. On or off in 10 seconds. Nearly 500,000 in use —everywhere! Lucite or stainless steel, $1.50 each at dealers, or write direct to
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Ask your dealer—he knows quality
GUNDLACH Manufacturing Corp. Fairport, New York

prints can be made direct in the printer. Full details can be had on request by writing to Curtis Laboratories, Inc., 2718 Griffith Park Blvd., Los Angeles 27, Calif.

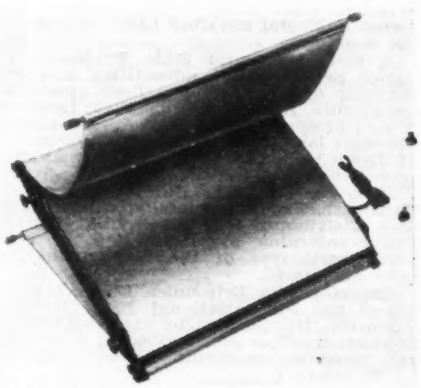
A NEW HIGH-SPEED flash, the Monarch Synchro-Multi-Flash stoboscopic light unit, has been announced by Camera Specialty Co., 50 West 29th St., New York 1, N. Y. Any ordinary 4½-volt solenoid tripper can

High-speed flash unit with reflector.

be used to trip the camera shutter, and a special synchronizer cord for this purpose is furnished with each unit. Instructions are furnished for operation with Packard and other studio shutters, and the unit is equipped with push-button release for "open flash shots. The large, oil-filled discharge condenser is protected by an ingenious drain which draws the voltage from it when the AC switch has been in the "off" position for 3 minutes. Flashgun handles are equipped with standard tripod sockets, and will fit any of the standard flashgun battery case holders for use on the camera. Price is $212.00, including tax.

NATALIE KELLEY cosmetic kits are being distributed in the East by Camera Specialty Company, Inc., 50 West 29th St., New York 1, N. Y. They contain all types of photographic make-up, and are priced at $3.65.

A NEW DRYER providing more surface area than previous units has been brought out by Fedco Products, 37 Murray St., New York, N. Y. Called the Super Twin Surface print dryer, it has two surfaces, each taking prints up to 16x20. Capacity is eight 8x10

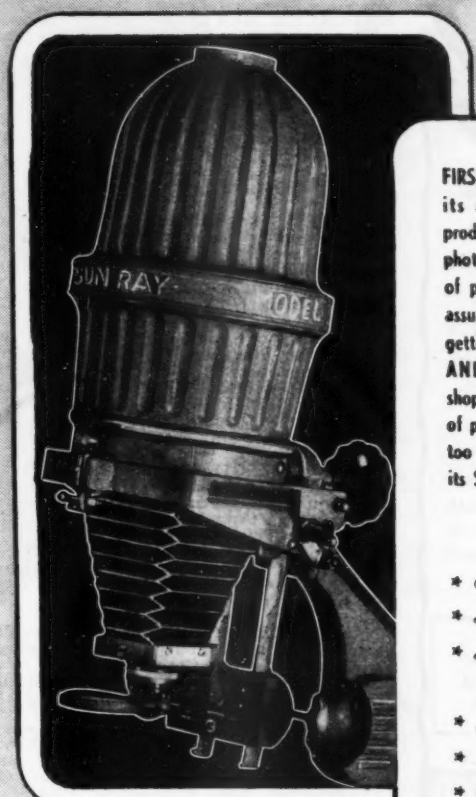


Fedco dryer takes two 16x20 ferrotypes.

prints, or the same area in smaller ones. It consumes 150 watts per surface, and can be used on AC or DC. A new type tension device holds both ferrotype plate and prints firmly in place on the heating surface, and clips are built into the unit to hold removable ferrotype plates. The price is $21.95.

TO PREVENT RETICULATION at temperatures up to 90 degrees F., Eastman Kodak Co. announces a new single bath predeveloping hardener. Kodak Hi-Temp Hardener is intended for use as a 10-minute prebath before development of films and plates to harden the emulsion sufficiently to prevent swelling, softening or reticulation when processing solutions cannot be kept at recommended temperatures. With Kodak

First of All . . . . its SUNRAY



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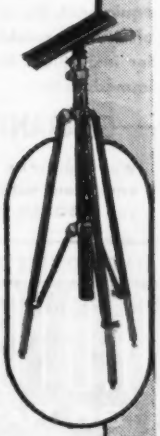
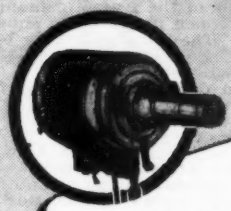
* Camera Stands





At your dealer or write for descriptive literature on these and other SUNRAY items.

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New Busch Pressman, CRF, Flashgun, F 4.5 ..... $195
3¼x4¼ SB Autograflex, B&L Tessar F 4.5 ..... $75
4x5 RB Autograflex, V'tlander F 5.4 ..... $125
Contax I, Zeiss Tessar F2.8, CRF, w/case & acc. $150
New Mercury II, F 2.7 coated $82.90

LENSES
18" Wollensak F .4 Verito, #5 shutter $95
18" Wollensak F 3.8 Vitax, #5 shutter $95
50mm Elmar F 3.5 in "A" focusing mount $45
4½" Anastigmat F 4.5 in 1/200 shutter, for camera or enlarger $16.95
105mm, Kodak F 4.5 in Prontor shutter $26.95

ENLARGERS
Federal 219 with F 6.4 lens $45.15
Federal 250 with F 4.5 lens $89
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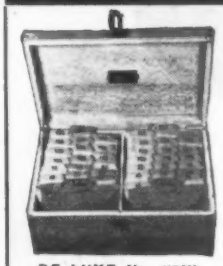

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The Nega - File* provides a new and inexpensive method for filing negatives for both the amateur and professional ● Each File is equipped with approximately 100 glassine envelopes, an Index and Visible Numerical Guides from 10-100 (capacity of each File is 200 envelopes with exception of No. 20 which is 400 and No. 24 which is 600) ● Each envelope printed for data record of exposure, etc., excepting envelopes for strip negatives ● Envelopes permit view of negative without handling ● De Luxe models of solid well-seasoned stock and varnished in natural wood finish available at prices listed below. At your dealer or mail order, P.P. Prepaid. No C.O.D.'s.

Film Nos.	File No.	List Price	Refills	Envs. Per C
35 mm., 828 and 127....	"35"	$2.70	$1.05	$0.95
120, 620—2¼x3¼ negs..	"20"	2.70	.95	.85
120, 620—2¼x2¼ negs..	"24"	2.75	.95	.85
620—strips of 3—2¼ sqs. or 4—2¼x1⅝	"22"	3.00	1.30	1.05
116, 616, 130, 118, 124, 541, 518, 122.....	"16"	2.85	1.05	.90
623 and 4x5 cut film....	"45"	3.00	1.35	1.05
5x7 cut film	"57"	3.35	1.65	1.35

(Refills contain approximately 100 additional printed glassine envelopes, another Index and Visible Numerical Guides from 110-200.) Refills for #20 Nega-File are now printed to 400 and for Nega-File No. 24 to 600.

Files also available for slides and movie films.
* Reg. U. S. Pat. Off. Write for Catalogue

THE NEGA-FILE COMPANY
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Hi-Temp Replenisher, one quart of Hardener will process more than forty 8 x 10 films, or over forty rolls of 620 film. Its keeping properties in solution form are from four to six weeks, even at temperatures of 95 degrees or higher.

EXPOSURE METER owners can use their meters to determine proper exposure for making enlargements, with the aid of the N-X Time Scale offered by Perkel-Mann Products Co., 153 Pierrepont St., Brooklyn 2, N. Y. The price is $1.00, postpaid.

ALBUMS for wedding and baby pictures are available from Photo Fit Company, 131 West 42nd St., New York 18, N. Y. Circulars will be sent on request.

PROCESSING UNITS embodying accurate temperature control for developing and printing, including the most exacting color work, now are announced by the Ingraham-Fisher Company, Inc., 154 Nassau St., New York 7, N. Y. Several models are available, of welded stainless steel construction throughout, with sinks through which water flows under automatic thermostatic control. The temperature of the water is said to be accurate to within one-half degree. Present prices are $380 for the film processing unit and $405 for the all-purpose unit, F.O.B. Philadelphia.

A NEW TRIPOD designed for both amateur and professional use is announced by Davidson Manufacturing Co., 5142 Alhambra Ave., Los Angeles 32, Calif. Called the Swing Tilt Tripod, it is fitted with a head that affords continuous 360-degree panning and vertical sweeps both up and down. A twist of the knurled rings locks the legs at any height from 36 to 60 inches.

AN ALL-PURPOSE wetting agent for darkroom use, called FotoTonic, is announced by Seal, Inc., Shelton, Conn. It comes in a 3-ounce bottle which will treat over 700 pints of solution, complete with dropper, at 75 cents.

EASY MOUNTING of 2x2 slides is provided by the new Houston demountable plastic slide holder announced by Houston Color Laboratories, Los Angeles 1, Calif. The ivory insert snaps out of the maroon frame, and snaps back into position again after the transparency has been laid into place. The holders are designed with burred markings on the reverse side of the frame to facilitate identifying the proper position for showing in the darkness. They are packed in boxes of 25 at $1.00.

SYNC-CHECK, a device for checking flash synchronization recently described in these columns, is now available in a smaller size for small cameras. Sync-Check "Jr." is priced at $9.50, while the Model A, which previously sold for $15.50, is now priced at $12.50. Further information can be had from dealers or from Al Norris Co., P.O. Box 739, North Hollywood, Calif.

THE MEANS for producing a color negative film with a speed comparable to average black-and-white films was announced recently by Ansco. Availability of the film will depend on experimental work now being conducted.

A FREE FOLDER showing Vanlar foot switches to fit every photographic need can be obtained on request from Vanlar Products, Dept. P, Northport, L. I., N. Y.

FEDCO FOCUS-RITE, focusing aid for enlarging, is again available. The device is placed on the easel where light from the enlarger image is intercepted by a first-surface reflector and thrown on the self-contained screen of fine groundglass. The unit is made of Tenite, measures about 2½ inches in each dimension, with focusing screen 1⅛x2 inches, and sells for $2.00. It is made by the Fedco Products Company, 37 Murray St., New York, N. Y.

OWNERS OF Compur and similar shutters can now obtain new cable releases which are so flexible that they can even be tied in a loose knot without injury. These Bee Bee releases come in two sizes; 4-inch at 50 cents and 6-inch at 60 cents, plus excise tax, and are distributed through dealers by Burleigh Brooks Co. of New York.

NEWS NOTES: The Du Pont Company of Wilmington, Del., has announced the purchase of Smith & Aller, Ltd., west coast distributors of Du Pont motion picture film for about 20 years. A west coast district sales office is being opened by Du Pont at 6656 Santa Monica Blvd., Hollywood, formerly the headquarters of Smith & Aller. Myron A. Hatfield, who has been branch manager for Defender-Du Pont products in Los Angeles, will be in charge of the new office as district manager of the Photo Products Department. J. Wesley Smith, a partner in the firm of Smith & Aller, will be associated in a consulting capacity. H. W. Moyse and P. L. Shamray will continue as technical representatives for the movie industry.

The product research department of the Atom Advertising Agency in New York has developed a new extinction light meter which can be mounted directly on the viewfinder or groundglass of reflex and view type cameras. The agency will offer the new meter to one manufacturer for exclusive use.

Telefilm, Inc. of Hollywood has announced that a $1,500,000 stock issue will be used to finance plans for the expansion of its 16mm studios. On schedule for this year and next are a new recording stage, shooting stage, cutting rooms, laboratory space and equipment, and an enlarged animation department.

Fairchild Camera & Instrument Corp., Jamaica, N. Y., is opening a wholly-owned subsidiary manufacturing company in Burlington, Vt., James S. Ogsbury, president, has announced. The new organization will be known as Fairchild Industries, Inc., and will manufacture low-priced items with its first product an electric drill for the home workshop.

Vallette, Inc. of Chicago now is located in its new factory at 1001 East 87th St. Sales offices, for the convenience of the trade, are being maintained at 32 W. Randolph St. The firm is concentrating on the manufacture of silent projectors, due to a scarcity of amplifiers, but will be producing the sound job when they are available again. Its line of equipment for the lithographic trade, sold recently, is being continued by American Type Founders.

National distribution of Everflash superspeed flash equipment, announced in this department last month, is being handled by G. Gennert of New York.

Kodaslide projectors and 16 mm Kodascopes now are being equipped with coated lenses for increased screen brilliance, Eastman Kodak Company has announced.

The new Printex camera, announced in this department of the October issue of POPULAR PHOTOGRAPHY, is being distributed by Camera Specialty Co., 50 West 29th St., New York 1, N. Y. The models are priced as follows: 4x5, $79.50; 2¼x3¼, $49.50.

Aurora Industries, Inc., 219 W. Chicago Ave., Chicago 10, Ill. is a new firm in the photo line formed by two veterans, David M. Klein and Walter N. New. The first products offered are a portable tripod-type projection screen and an easel-type table model. Lighting equipment and other products are planned for the future.

Craig Movie Supply Co. has been appointed exclusive sales distributor by Bardwell McAllister, Hollywood manufacturer of well known lighting equipment, for the eleven western states, Hawaii, and Alaska. Craig also has been appointed to handle the products of National Instrument Corporation, which features the National Photospot light and the Cold Light enlarger, in the same area.

A new Automatic Slide Projector, designed primarily for advertising and eye-catching display use, has been announced by Picture Recording Co., 1240 Lawrence Ave., Chicago 40, Ill. It uses 1000-watt or 750-watt lamps, and is designed for throws of from 10 to 50 feet, with a maximum screen image of 14x22 feet.

Photolec, Ltd., 689 Bay St., Toronto 2, Canada, has been appointed exclusive Canadian distributor for Dassonville Charcoal Black enlarging papers, Actina, Inc., export distributors of the Dassonville line, have announced.

Encyclopaedia Britannica Films, Inc. has leased the First National Bank Bldg. in Wilmette, Ill., for use by its research and production offices now located in New York, and plans on occupying the new quarters by February 1.

A photo market guide, "The Picmarts Folio," has been announced by Multiservices, 3 Park Row, New York 7, N. Y. A 29-page multigraphed booklet, it is priced at $1.00.

A new folder designed to answer the questions of photographers who are interested in coated lenses is available free of charge from the Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

Technifinish Laboratory, Inc. now has a new, air-conditioned plant under construction at Rochester, N. Y.

A new organization, Narrow Gauge Film Enterprises, 16 Seventh St., Lakewood, N. J., has been organized to establish 16 mm theaters along the Atlantic seaboard area and to act as distributors of 16 mm sound equipment.

The Mayfield Company, Inc., 6600 Santa Monica Blvd., Hollywood 38, Calif., now is

EVERY *Cinklox*

has these modern features

✓ **Wollensak Lens** Velostigmat f2.5 elements coated. Color corrected. Standard mount. Lens interchangeable. Sun shaded.

✓ **Visual Footage Indicator** keeps you informed of exact amount of film remaining in camera.

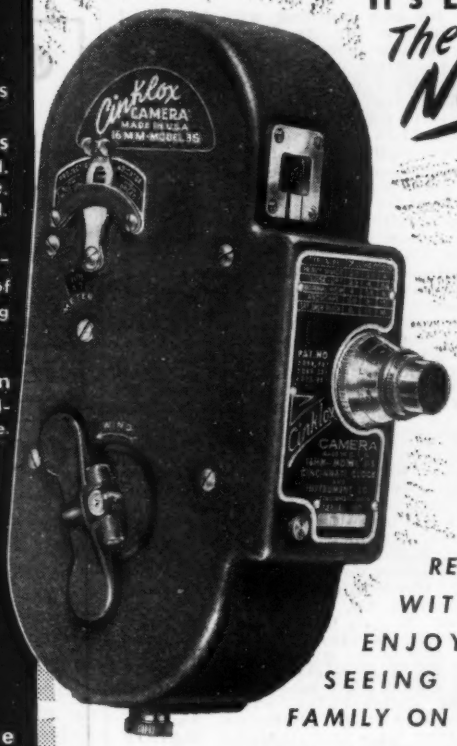
✓ **Lock-On Starting Button** keeps camera running, thus allowing operator to get in picture.

✓ **Three Operating Speeds** permit filming at s-l-o-w for study, fast for tricky effects, or normal.

✓ **Direct View Finder** is positioned to avoid interference by hat. It is direct, brilliant. Includes telescopic range finder.

✓ **Exposure Table** located on front of camera. Easy to see, read, understand.

✓ AND MANY OTHER FEATURES TO BE FOUND IN MOST EXPENSIVE MOVIE CAMERAS.



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3. Leica III-A, f:3.5, case, etc. $200.00; f:2.....245.00
4. Leica III-B, f:2 Summitar, Heiland Sol flash, case, etc. (like-new).....Trade
5. New Leica III-C, f:2 Summitar.....Trade
6. New Leica III-C, f:1.5 Xenon.....Trade

II. LEICA LENSES

1. New 35mm Elmar f:3.5 Wide Angle..Trade
2. New 50mm f:3.5 Leitz American, coated.....$77.00
3. Like-new 50mm f:2 Summar.....96.00
4. New 50mm f:1.5 Xenon.....Trade
5. New 90mm f:4.5 Leitz Am. tele., ctd.....115.00
6. New 90mm f:4 Elmar telephoto.....Trade
7. New 127mm f:4.5 Leitz Am. tele., ctd.....171.50
8. Like-new 135mm f:4.5 Hektor tele., 122.40
9. Like-new Mirror Reflex Housing, with 135mm f:4.5 Hektor and 200mm f:4.5 Telyt, case.....Trade

III. LEICA ACCESSORIES

1. New Image-erecting Universal viewfinder.....$87.50
2. Leica Polarizing filters.....31.92
3. Spare roll-fim magazine (casette).....7.18
4. Synchronized flashgun, Model VIII..63.00
5. Eveready Case.....12.30
6. Sliding-Focusing-Copying Attachment..45.88
7. Speed-O-Copy for Leica.....32.15
8. Leica baseboard and 32-in. Upright..35.00
9. Focomat Enlarger, Model 1-B.....168.00
10. New Leica Motor.....82.50
11. New Rapid Winder.....32.50
12. Direct-vision viewfinder (all lenses)..19.00
13. Sport finder for 90mm lens.....22.50
14. Sport finder for 135mm lens.....22.50
15. Leica Manual.....4.00

IV. OPA CLASS I—NO TRADE REQUIRED

1. Contax I, f:3.5 C.Z.T.—$149.00; f:2.8 C.Z.T. $169.00; f:2 Sonnar $199.00; f:1.5 Sonnar.....269.00
2. Robot I, f:3.5, case—$93.99; f:2.8 C.Z.T.....115.00
3. Robot II, f:2 Biotar, built-in flash..139.00
4. Plaubel Makina I, f:2.9 Anticomar, access.....95.00
5. Plaubel Makina II, cpld. r.f., f:2.9 interchangeable, etc.....195.05
6. 6x9 cm and 9x12 cm Bee Bee, f:4.5 C.Z.T., case, access.....82.00
7. Linhof Standard, 6x9, C.Z.T., f:4.5..128.20
8. 9x12 cm Zeiss Univ. Juwal, f:4.5 C.Z.T., etc.....225.00
9. The Deluxe Swiss "Compass" f:3.5 (35mm and Bant).....169.00
10. New 5x7 Grover View, convert B&L Zeiss Protar (7⅞"—f:6.3; 13¾"—f:12.5) in Compound.....206.45
11. New 4x5 Graphic View, 6½" f:4.5 Ilex in Synchro.....222.35
12. 16mm Siemens f:2.8 Case (L.N.)....110.00
13. New 16mm Zeiss Moviekon f:1.4 ctd Sonnar, 3-in. f:4 coated Sonnar Tele, case.....525.00
14. B&H Filmo 70-G (128 frames/sec.) f:1.5.....195.00
15. 2¼x3¼ Thornton Pickard Reflex f:4.5 T. H. Cooke.....125.00

V. TRADE-IN DEPARTMENT

1. Super Kodak 6-20, case, access.....$204.75
2. 6x6 cm. Standard Rolleiflex f:3.5 C.Z.T. case.123.75
3. Zeiss Super Ikonta A Special $96.75, B-C-Special—$114.75; D-and accessories.....119.00
4. Leica III-A, f:2 Summar lens, case.....233.00
5. Contax II, f:2—$210.75; III, f:2.....245.25
6. Plaubel Makina II, f:2.9, 3 holders, f.p.a. ..195.00
7. Plaubel Makina II-S, complete outfit.....453.75
8. Exakta "B" f:2.8 Zeiss Tessar.....123.75
9. Praktiflex, f:2 Biotar, case, access.....217.88
10. Night Exakta f:1.9, case, accessories.....224.00
11. Kodak Retina II, f:2, case.....105.00
12. Min. Speed Graphic, f:4.5 Ektar, Kalart R.F., flashgun, holders, f.p.a., case.....168.75
13. Zeiss Nettax II, f:2.8 C.Z.T., 85mm f:4 Tele, lens, Kalart flash, etc.....218.25
14. Reflex Korelle II, f:2.8 C.Z.T., case.....129.00
15. 6x9 cm Bee Bee, f:2.9, cpld. r.f., Sol gun, access.....122.75
16. 9x12cm Zeiss, f:3.5 C.Z.T., cpld. r.f., flash..148.85
17. Minox.....112.50
18. Primarflex, f:2.8 Meyer, case.....127.88
19. Kodak Medalist I.....132.00
20. Kodak Medalist II.....179.63
21. Kodak Bantam Special, f:2.....87.00
22. 3¼x4¼ or 4x5 Speed Graphic, f:4.5 C.Z.T., cpl. r.f., flash, access.....179.00
23. National Graflex II, f:3.5 B & L Tessar. 73.25
24. 2¼x3¼ R.B. Graflex B, f:4.5 K.A.....80.00
25. 3¼x4¼ R.B. Graflex D, f:4.5 C.Z.T.....120.75
26. 3¼x4¼ R.B. Auto Graflex, f:4.5 B & L....142.00
27. 4x5 R.B. Graflex D, f:4.5 B & L Tessar...134.50
28. 4x5 Graphic View, case, pan head, holder New.....97.50
29. 5x7 Grover View New.....81.45
30. 4x4cm Rolleiflex, f:2.8 C.Z.T. access.....139.00
31. New Kodak Reflex and case.....109.00
32. Contaflex f:2.8 C.Z.T., case—$213.75; f:2 Sonnar—$245.25; f:1.5.....312.75

VI. HARD-TO-GET LENSES

1. 12.5cm (5") f:2 Schneider Xenon...$95.00
2. 7-in. f:2.5 Aero Ektar in bbl.....110.00
3. 5½-in. f:4.5 Ilex in Synchro—$103.50; 6½-in.....106.50
4. 8¼-in. f:4.5 Woll. in Betax—$129.00; 12-in.....$231.00
5. New 15-in. f:5.6 Woll. Tele.....125.00
6. New 20-in. f:5.6 B & L Tele.....125.00
7. 70cm (28-in.) Zeiss Triplet f:5.....350.00
8. 30cm Zeiss Apo-Tessar (L.N.).....138.00
9. 45cm. Zeiss Apo-Tessar, New.....250.00
10. 18cm. Tele-Xenar for Praktiflex (L.N.) 95.00
11. 75mm. (3-in.) f:3.8 Tele-Xenar for Robot.....49.50
12. New 3.5cm. f:2.8 Biogon for Contax, ctd.....Trade
13. 6½-in. f:4.5 Ross Xpress Tele. for Primarflex (L. N.).....95.00

VII. LAST-MINUTE SPECIALS

1. Mercury II, f:2.7 coated.....$79.50
2. Ciroflex, f:3.5 in Alphax—$73.00; in Rapax.....92.00
3. 4x5 Brand Press View—$87.50; Nue Vue.....79.50
4. Omega D-11 Enlarger, Color Head...187.95
5. Perfex "55" f:2.8 Woll. ctd. case..94.75
6. Busch Precision Pressman, f:4.5 Woll. R.F., flash.....184.00
7. 4x5 Keyser "cold light" enlarger..125.00
8. Stereo-Realist, $150.00; Viewer.....25.00
9. Wabash Electroflash.....180.00
10. 35mm Vokar, f:2.8 coated.....85.95
11. Griswold Jr. splicers, Special.....9.95
12. 35mm Spartus.....11.75
13. Arkay Zephyr Contact Printer.....18.75
14. Ambol Cine Focus rangefinder.....46.40
15. Viewlex 35mm comb. slide projector. 64.50
16. Mult-efex Titler, for all movie cameras.....28.00
17. Like-new Zeiss Microscope, complete.150.00
18. Good used B & L Microscope Outfit..100.00

VIII. SOUND PROJECTORS

8mm Continental, $225.00; 16mm Movie Mite, $298.15; Amprosound, $485.65; Bell & Howell, $537.85; Victor, $454.00; Natco, $479.00; R.C.A., $450.00.

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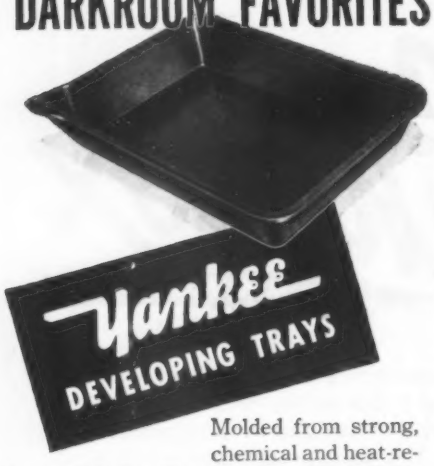

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settled in its new building with increased plant production for its line of tripods, heads, and deluxe print rollers.

A price reduction has been announced by Craftsmen's Guild, 6916 Romaine St., Hollywood, Calif. Its Hollywood Viewer slide case now sells for $1.75; viewer and case together are $4.75.

Photo Developing, Inc., of California has begun construction of a modern photofinishing laboratory in Los Angeles. Estimated cost is $250,000.

"How to handle Kodak Sheet film" is the subject of a new free folder, punched to fit the Kodak Photographic Notebook, which now is available without charge by writing the Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

The Radiant Manufacturing Corp. of Chicago, manufacturers of projection screens, have moved into general offices and factory at 2627 W. Roosevelt Road. This move consolidated several smaller plants into the company's own 46,000 square foot structure.

PERSONALS: Two new appointments have been announced by the American Standards Association. FRANK MacMILLEN, New York newspaperman, has been named Director of Information, and EUGENE SOMOFF fills the newly-created post of Technical Service Engineer . . . ALVIN JABLON, well known in Chicago photo circles through former connections with Conway and Central Camera, is manager of the new Concord Camera Co. to open soon at 227 W. Madison St . . . Changes in Eastman Kodak Company's organization in Europe have been announced by European General Manager E. E. BLAKE of London. HAROLD A. RITTER has been appointed manager of Kodak-Pathe, French subsidiary, with GEORGE MOREAU heading motion picture sales and GEORGE MAROT as secretary general. HENRY SHILTON has resigned from the board of Kodak-Pathe and is acting as advisor to Blake on continental business. In Holland, J. L. de GRAAF has been named manager of Kodak N. V., The Hague, succeeding E. D. PINEL, who has returned to Lausanne. ANGEL HERRANZ has succeeded JUAN DE JULIAN, retired, as manager of the Spanish subsidiary with headquarters in Madrid. . . . After several years in Bell & Howell's industrial sales division, HOWARD P. EVANS has opened a general photographic and audio-visual equipment business as B & H special representative in Boise, Idaho, and Eureka, Calif. . . .

DeMornay-Budd, Inc., New York, recently announced the appointment of ARTHUR DALTON as sales representative for Canada. His home office is located in Winnipeg, and he will cover the territory west of Fort William. . . . VICTOR E. OLSON has been appointed sales manager of the receiver sales department of Allen B. Du Mont Laboratories, Inc., manufacturers of television equipment . . . RCA has appointed ROBERT H. HUNT as sales manager for the Chicago area. ELMER H. BENEKE has been named for a similar position in the Atlanta region. . . . Five members of the Bell & Howell organization recently awarded certificates from the American Standards Association for service on war standards committees are MALCOLM G. TOWNSLEY, chief research engineer; F. L. BRETHAUER, sales engineering manager; A. L. TRENDLER, electronics engineer; and WALTER D. KERST, manager of the firm's New York office. A previous award was made to M. W. PALMER of the company's New York service department at Brooklyn Navy Yard. . . . FREDERICK B. SACKETT of Parlin, N. J., has been appointed manager of the Defender plant of the Du Pont Photo Products Department in Rochester. He succeeds L. DUDLEY FIELD, who will become the department's advisor on paper products. Field was president of the Defender company from 1923 until it became affiliated with Du Pont in 1945. . . .

Appointment of JOHN A. BUCKLEY, formerly of the General Electric Company's Lamp Department at Nela Park, Cleveland, as merchandise sales manager for the G-E Chemical Department has been announced. . . . C. SCOTT FLETCHER, executive director of the Committee for Economic Development and former general sales manager of Studebaker Corp., has been elected president of Encyclopaedia Britannica Films Inc., succeeding E. H. POWELL who now is chairman of the board. . . . ARTHUR L. GALE and BEN E. DYER, both formerly with Willard Pictures, have organized New York Productions, Inc., to produce special purpose motion pictures for commercial and industrial clients . . . G. Gennert of New York has announced the appointment of ALLEN A. KOLODIN as district representative covering New Jersey, Eastern Pennsylvania, Maryland, and Delaware.

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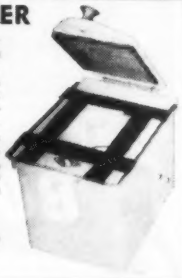

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Camera Clubs

(*Continued from page 79*)

count of a narrow escape from death and a chance meeting with a high-school classmate who got his a few minutes later made us pensive.

Now that the folks in Chicago's *Edison Camera Club* have a chance to inspect and evaluate the print show shipped to them on an exchange basis by *Reading Camera Club* in England, it's interesting to note the comments. *Edison* critics point out that the English prints were largely tranquil in subject and soft in lighting. "They would," says Editor Noreen of *Edison* "Photonews," "perhaps fail to jar much response out of our thick-skinned American salon judges, but they'd 'wear well' on the walls at home. Who are we to say which is the more laudable ambition in photography—producing pictures or winning salon stickers?" For our money, the foregoing observations indicate real thought, and are worthy of the widest circulation we can give them.

There's a new color section in *Schenectady* (N. Y.) *Photographic Society,* and to get started properly the colorists got one of *GE*'s experts to give them a few do's and don't's on color composition.

Nothing if not community-minded, the *Topeka* (Kan.) *Camera Club* is engaged in getting together a slide collection to be known as "Topeka the Beautiful." Your own group ever thought of doing something like that? Why not broach the subject to your local chamber of commerce? Incidentally, the Jayhawkers do a nice job in their bulletin, "The Spotlight," on the subject of men discussing developers in the manner of women beating their gums about cooking recipes. A quick treatment, but worthy of George S. Kaufman!

So active has *Amateur Movie Society of Milwaukee* become in this business of showing movies to invalids that now they devote a regular section of the "Cinecrat" to notes on the subject. Entitled "Shut-In News," this corner of the bulletin is a sort of clearing house for information on the availability of films and equipment and individuals to take them around.

In Newton, N. J., the *Sussex County Camera Club* bats out its bulletins and notices on photocopy paper, at once an appropriate and a legible medium.

All our readers in the vicinity of Buffalo, N. Y., are urged to look into the comprehensive course in movie-making being offered by *Niagara Cinema League.* It's an eight-month project, and you're sure to learn many helpful things even if you join the class a little late. Meetings are held on the third Wednesday of each month, at Buffalo's Museum of Natural Sciences.

Not long ago, when *Woodland* (Calif.) *Camera Forum* put on a model night, they had as main attraction of the evening a lady billed as a "red hot Spanish dancer." Photofloods and a strobolite were supplied for them as wanted to use them. We'd like to have been in on that session—but we can't help wondering if there wasn't considerable film fogged.—*Whit Hillyer.*

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CONTESTS MARKETS

CONTESTS

FLORIDA NEWS & PHOTO SERVICE, INC., of Jacksonville, Fla., is conducting the $1,500 first Florida Photo Contest open to all amateur and professional photographers in the United States. Photographs submitted should be unmounted 8x10 glossy or semi-matte prints on any Florida subject, news or feature, taken between Oct. 1, 1946 and Feb. 1, 1947. The list of prizes for the contest, which closes midnight Feb. 1, 1947, is as follows: first prize for black and white, $500; second prize, $200; third, $100; six prizes of $25 each; twenty-five prizes of $10 each. In addition there are two special prizes of $200 and $100 for color photographs. Entries should be mailed to Florida News & Photo Service, Inc., P. O. Box 1198, Jacksonville 1, Fla., and official rules of the contest can be obtained by writing to the same address.

THE DESERT MAGAZINE, El Centro, California, is holding monthly contests during 1946, with each contest closing on the 20th of the particular month, and with different subjects for each month. For entry rules, write to the Photo Editor, *The Desert Magazine*. Time and place of photograph are immaterial except that they must be from the desert Southwest.

PAN-AMERICAN COFFEE BUREAU invites all professional photographers to enter the Coffee News Pix Contests for published pictures in which coffee plays a newsworthy part. Any news picture showing coffee, which has been published in a newspaper, magazine, house organ, etc., is eligible. The competitions close on June 30 and December 31. Glossy print of photograph must be submitted together with clipping as evidence of publication, and there is no limit on the number of entries from any photographer. Announcement of winners will be made semi-annually after the close of each contest, and a grand yearly prize, as well as the half-yearly prizes, will be awarded. For complete information address Coffee News Pix Contest, Suite 1448, 60 East 42nd St., New York 17, N. Y.

THE AMGLO CORPORATION, 4224 Lincoln Ave., Chicago 18, Ill., announces a $2,000 contest open to all amateurs, professional, and news photographers. First prize will be $250, second $100, third $50; other awards will include 20 cash honor prizes and 50 certificates of merit. In addition, the Amglo contest will feature ten extra prizes of complete speedflash units. One unit will go to each of two winners in the following five divisions: ultra speed action, portrait, spot news, color, and sun and Amglo lamp combination. Details and complete rules of the contest are listed in the Amglo advertisement elsewhere in this issue or can be obtained from either your local speedflash store, unit manufacturers, or the Amglo Corporation.

PIC, 122 East 42nd St., New York 17, New York, is printing once each month, the best photographs taken by amateurs in four classifications. To each of the winners goes $50 in cash; $100 is given at the end of the year to the best in the four categories. The competition is open *only* to amateurs, and each entrant must list his business along with the other photo information on his pictures. The four categories are Action, Human Interest, Pictorial, and Picture Story. A different group will do the judging each month. For rules of the competition, address Pic magazine.

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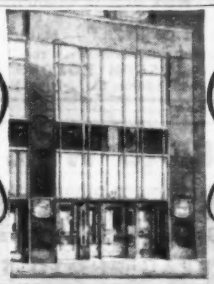

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British Columbia, Alaska, and Hawaii. Kodachrome cut film is preferred, 3¼x4¼ or larger, although sharp miniature transparencies will be accepted. From $50 to $150 will be paid for full rights of each photograph chosen for reproduction, and the material selected will be used in the 1947 See Your West program. Pictures should be submitted before February to Roland Meyer, Crocker-Union.

WOLLENSAK OPTICAL COMPANY, Rochester, N. Y. is in the market for color transparencies and black-and-white prints taken with a Wollensak lens. Photographs purchased will be used for advertising purposes, and payment will be made for all pictures accepted. Technical data should be included. Exclusive rights are not desired, and material should be sent to Ed Wolff & Associates, 428 Taylor Building, Rochester 4, N. Y.

WHO'S WHO IN BABYLAND, a forthcoming pictorial book, is interested in obtaining baby photographs emphasizing human interest and beauty. For details, write Jarvis Lawrence, 74 Degrees West Co. P. O. Box 574, Church Street Annex, New York 8, N. Y.

HARVEY CROZE, Cranbrook, Bloomfield Hills, Mich., needs photographs of historical sites, monuments and statues within the state of Michigan commemorating some person or event. Send contact prints for consideration. Negatives will be bought of photographs accepted, and full credit will be given for all reproductions.

A. DEVANEY, INC., 227 E. 47th St., New York 17, N. Y., can furnish outstanding cameramen with an immediate market for black-and-white negatives and Kodachromes of any subject except spot news and personalities. Immediate payment will be made, and negatives submitted should be 4x5 or larger. Worthwhile material may be handled on royalty.

CHURCH EXTENSION SERVICE, 809 15th St., Golden, Colo., desires glossy 8x10 photographs on the following subjects: a series of thirteen on the general theme "America the Beautiful," including ocean, mountain, forest, etc.; a series of thirteen on the general theme "Historic Churches of America," (Protestant churches only); a series of thirteen of a general nature adaptable to religious themes. Payment is $3 for each print accepted, and exclusive rights not wanted.

PEERLESS SALES CO., Room 904, 1472 Broadway, New York, N. Y., will purchase original 16 mm or 8 mm movie film of sport subjects of any footage, edited or not. Wide distribution and full credit given, and material promptly returned prepaid if not usable.

EMPIRE NEWS PHOTOS, 40-03 National Ave., Corona, L. I., New York, will market spot news, feature, or single or story form pictures on a 50% commission basis.

CENTRAL PRESS ASSOCIATION, 1435 East 12th St., Cleveland, Ohio, will purchase spot news and feature photographs of nation-wide interest at $5 each or $3 in a series of more than two. Either negatives or prints may be submitted. Material returned promptly if not usable.

SHERMAN PAPER PRODUCTS, Newton Upper Falls 64, Mass., will buy black-and-white photographs of scenic settings, sports, or human interest shots having seasonal interest appeal for retail store window advertising. Submit any size prints and include return postage.

BRICK AND CLAY RECORD, 59 E. Van Buren St., Chicago 5, Ill., desires glossy 4 x 5 (or larger) photographs of modern constructed (built within last five years) factories, hotels, churches, or any structure wherein clay products are used. Photographs may be over-all views or closeups of brick details, and caption material should include names of architects, contractors, and brick manufacturer. Payment is $3 to $5 per photograph on acceptance.

THE SATURDAY EVENING POST, Independence Square, Philadelphia 5, Pa., invites professional and amateur photographers to submit pictures for use in the My Favorite Sports Photo series which is appearing in *The Saturday Evening Post*. Spectacular rather than "arty" subjects will have preference, and the payment for accepted photos is $100. No material will be returned, but in case of acceptance the photographer will be notified in a short time. Submissions should be accompanied by a letter briefly describing when, where and how the picture was taken, and a statement of copy-

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RELIGIOUS NEWS SERVICE is in the market for inspirational photographs adaptable for cover-page use. Theme of composition must be of nature suitable for religious publications and glossy 8x10 prints desired. From five to ten dollars will be paid for those accepted. Address the Service at 381 Fourth Ave., New York 16, New York.

PALME-MASON, PUBLISHERS, Berkshire Hills Conference, Inc., Berkshire County Court House, Pittsfield, Mass., wants glossy 8x10 photographs of Berkshire scenes. Payment will be $10 for each picture used, and a credit line will be given. Photographs are for reproduction in the annual Berkshire calendar. Entries should include name and address and where and when scene was taken. They should be submitted to the above address during December.

WESTERN LIVESTOCK JOURNAL and WESTERN DAIRY JOURNAL, 4500 Downey Road, Los Angeles 11, Calif., are in the market for atmosphere pictures glorifying the western ranch home and the homemaker, for attractive interiors, and exteriors of real western ranch homes (cattle, horse, or dairy ranches), for human interest shots with a ranch appeal, and for photographs showing good ideas for ranch homes or gardens. The payment of from three to five dollars depends on merit and the number of prints used at one time on a single subject.

CORONET MAGAZINE invites contributions of black-and-white vertical photographs of unusual beauty, drama, or general appeal and color shots rich in human interest or beauty. Subject matter is unlimited, and entries must be accompanied by return postage and packaging. Top prices will be paid for reproduction rights and credit will be given. Send photographs to Picture Editor, *Coronet Magazine*, 366 Madison Ave., New York 17, N. Y.

THE NATIONAL BOARD OF FIRE UNDERWRITERS, 85 John St., New York 7, N. Y., wishes to buy dramatic photographs or negatives of fires or fire-fighting. Photographs should be accompanied by caption material stating exact cause of fire, if known, date and location of fire, and amount of damage. Payment will be made promptly and all pictures not accepted will be returned. Send photographs or negatives to J. Wendell Sether, Public Relations Department, at the above address.

FREE-LANCE PHOTOGRAPHERS GUILD, INC., 219 E. 44th St., New York 17, N. Y., a picture sales agency, is particularly interested in hearing from photographers in the Kodachrome field.

WABASH PHOTOLAMP CORP., 335 Carroll St., Brooklyn, N. Y., needs good flash pictures for advertising purposes. Most often purchased are those combining wide human interest with technical excellence and artistic composition. All are purchased immediately if accepted, or returned promptly, postage prepaid. Write Advertising Department, Wabash Photolamp Corporation.

TRU-VUE, Rock Island, Illinois, is interested in obtaining third-dimensional transparencies in color for use with their stereoscopic device. The 35 mm size or anything larger will be satisfactory. Quite a number of color stereos taken on 6x13 cm cut film have been purchased. To make pictures suitable for stereoscopic use, it is necessary to photograph the subject from two slightly different points of view. The two photographs when placed in the Tru-Vue stereoscope are merged into one image, giving a third dimensional view in full color.

THE THOMPSON CO., 1146 North Waco, Wichita 5, Kansas, wants 8x10 glossy photographs for photomurals. All subjects are needed, and prints are placed in files from which clients select pictures for photomurals. Copyrights are not wanted, and $3.00 will be paid for photographs used. No pictures will be returned.

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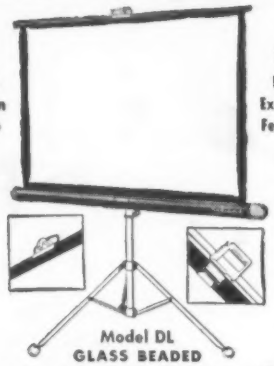

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SPEED Graphics available. Kodak 35, coupled range finder camera, $77.15. Kodak f 4.5 Bantam, $34.40. Argus C3 and Argoflex cameras available. Linn Camera, Box 104, Station "G," New York 19, N. Y.

32 cm ZEISS Apo-Tessar in new Ilex # 4 Acme shutter, TB 1 sec. to 1/150, $180.00. Henry C. Ray, 1367 Greenleaf Ave., Chicago 26, Ill.

IF you are getting poor enlargements from good negatives, don't blame your enlarger; you are not exposing properly. Get a "Testrip" test strip maker and make each enlargement one that is fit to mount and exhibit. "Testrip" gives you the correct exposure for the effect you desire. Write for circular or send $1.95 to Kent-Hall Products Co., 1280-G Commonwealth Ave., New York 60, N. Y.

SPARKLING new Leica 3-B and 3-C with Summar f 2 or Elmar 5 cm f 3.5. Best offer takes each. Walter C. Sprouse, Box 22, Monroe, N. C.

NEW 5x7 Printer, Camera, studio stand, $85. 8x10, $120.00. Reducing back, $11.00-$9.00. Skynflyer, Box 210-B, Chicago, Ill.

SUPER Ikonta "C" special with Zeiss Tessar f 3.5 lens, sunshade, leather case. Like new. Best offer. C. E. Kozar, Box 603, Pittsburgh 30, Pa.

CONTAX II, 50 mm f 2, 85 mm f 2, 28 mm lenses; accessories. Best cash offer. Grady Hale, Estes Park, Colo.

NEW and used aircraft cameras. Send for list. Mayfair Camera, 4011 Shelmire, Philadelphia 36, Pa. Foreign correspondence invited.

CLARUS f 2.8 coated 35 mm camera, brand new, $116.25. Donald P. Cooper, 32 Maple, Chambersburg, Pa.

PHOTO print presses, 8x10 factory seconds, mechanically perfect but wood slightly chipped, $2.50. Kent-Hall Products Co., 1280-G Commonwealth Ave., New York 60, N. Y.

7¼" ZEISS Tessar f 4.5, hardcoated, compur 1/200, like new, $110.00. Henry C. Ray, 1367 Greenleaf Ave., Chicago 26, Ill.

9x12 ICA Db. Ext. f 4.5 Doppel, no hlds., $45.00. C. Sarne, 226 Gerritt St., Philadelphia 47, Pa.

CONTAX III, f 2 Sonnar; Aero-Xenar, 1:3.5, f 32 cm; Carl Zeiss Triplet 1:7, f 120 cm; Topogon Bauart 1:6.3, f 20 cm wide angle; Carl Zeiss 10x80 binoculars; Zeiss Ikon 1:1.5 for 16 mm, unmounted. Best offer or trade for Miniature Graphic, 8 mm projector, twin lens reflex or dark room equipment. Austin Burleigh, 5214 Freemont St., Jacksonville 5, Fla.

SPEED Graphic, Miniature. Pack adapter, nine holders, many accessories, very complete. Earl Seaton, Jackson, Tenn.

3¼x4¼ B GRAFLEX, 4-5 holder film magazine, like new, $145.00. 16" Vitax portrait lens f 3.8 barrel, $125.00. Tobias Studio, Kokomo, Ind.

ROLLEIFLEX, automatic, complete Helland-Sol flash equipment, filters, sunshade, lens cap, leather case. Best offer. Walter T. Bazaar, 7 Bellevue Ave., Binghamton, N. Y.

HUGO Meyer 105 mm f 2.8, chrome, coupled Leica, feet, case; Vidom, chrome, case, $230.00. A. Feldman, 187 Conn. Ave., Springfield, Mass.

KODAK 35 Cpl. rangefinder, Eastman magazine 8 movie camera, 1.9 lens. W. Brodt, Fairmont, Minn.

KODAK medalist, excellent; case, lens, shade, filters, spot-o-matic enlarging meter, $200.00. C. H. Kline, Woolrich, Pa.

RETINA II Xenon f 2; perfect condition. Best offer. J. F. Vanderhoof, 3022 SW Sunset Blvd., Portland 1, Oregon.

MERCURY f 3.5, 1/1000, 35 mm focusing. Box 211, Kansas City, Mo.

BUSCH Pressman, 2¼x3¼. Wollensak, f 4.5. Rapax Abbey, flash, access., $125.00. M. Stefek, 6070 Peachtree Rd., Atlanta, Ga.

KORELLE II, 2¼x2¼ reflex, 2 sec. to 1/500, delayed action, f 2.9 Schneider, flashgun, color adapter, and new 17J. watch, all $165.00, or trade on Contax, Leica. Box 6541, Cleveland 1, Ohio.

BANTAM Special, compur rapid, f 2, Ektar, portrait attachment, leather case, absolutely perfect condition; best offer. Walter T. Bazaar, 7 Bellevue Ave., Binghamton, N. Y.

CONTAX III, f 2 lens, carrying case, yellow, green and red Zeiss filters, sunshade, Mendelsohn flash gun, Zeiss Magniphot enlarger for use with Contax lens. A-1 condition. Best offer. John A. Liming, 2532 Lulu Ave., Wichita 9, Kan.

TURNER-Reich triple convertible 12" to 21" to 28", f 6.8 Betax shutter, $145.00. Smiley, 94 Logan Ave., Sharon, Pa.

COMPLETE miniature Graphic outfit, 30 doz. cutfilm, Automatic Rolleiflex. Enclose postcard for details. Heller, 4538 Wells Parkway, Riverdale, Md.

LEITZ 35 mm wide angle Elmar lens, $95; Valoy enlarger, $50.00. R. A. Hammann, 20 Hoxsey St., Williamstown, Mass.

LEITZ Vidon finder, chrome, $50. Leitz rangefinder, feet, $15. Weston Master 2, new, $23.00. Box 929, % Popular Photography.

MORSE print straightener. Brand new. Best offer. McArthur, 983 Cambridge, Berkley, Mich.

LEITZ chrome Vidom finder. Brand new, $55.00. Ray Treadwell, Menard, Texas.

LIKE new Rolleicord II, f 3.5, case, filters. Mendelsohn flashgun. Trade for miniature Speed-Graphic. W. M. Heitman, 302 E. Empire St., Bloomington, Ill.

ARGOFLEX, case, GM meter. Write M. Leitske, Northwestern, Watertown, Wis.

LEICA Hektor f 6.3, wide angle lens and reflecting view finder, $125.00; Leica Elmar f 4.5, 13.5 cm Telephoto and German Vidom view finder, $250.00. W. R. Metzger, 1102 South 25th St., Temple, Tex.

ZEISS—Super Ikonta "C" special, E.R. case, filters, sunshade; perfect, $255.00. Talmage L. White, 701 Main St., Susanville, Calif.

GRAFLEX Optar f 6.8 90 mm wide angle lens for 4x5 Speed Graphic, minus lens board, $65.00. J. C. Watkins, 2329 Thomas Blvd., Port Arthur, Texas.

LEICA equipment, like new, 135 mm Hektor f 4.5 telephoto, Vidom finder, Eldia positive printer, $217.50. Box 930, % Popular Photography.

CONTAX III Sonnar f 1.5 (feet), chrome model, built-in exposure meter (American Scheiner) case, cassetts and 13.5 cm chrome Sonnar f 4 (feet) finder, case. All equally new, $600. Ray W. Johnson, 121 E. 31, New York 16, New York.

WESTON Master II, $25; GE DW58, $23.00. Cash with order. Box 931, % Popular Photography.

8x10 EK Comm camera, Packard shutter, 12" Turner-Reich triple conv. lens, Betax shutter, 5x7 reducing rack, holders, tripod, case, extras. Arthur Gelberg, 250 East 176th St., Bronx 57, New York.

BEST offer takes new Contax II f 2 Sonnar with case. Like new Leica IIIB Summitar f 2, zipper case, Elmar 90 mm, Hektor 135 mm, Vidom finder. Peter Chiesa, 39 Tingley, San Francisco 12, Calif.

GROVER 5x7 view. Cooke II". Triotar 5¼", both synchronized, gun, tripod, holders. Hart, 2250 Maplewood, Toledo, Ohio.

CONTAX II; Sonnar 1.5, case, perfect condition; best offer. Harold Peterson, M.D., 5900 El Cajon Blvd., San Diego 5, Calif.

CONTAX II f 2, with ER case, $275.00. Super Ikonta B, with ER case, $175.00. Lowry Smith, R.F.D. No. 1, Rochester, Pa.

9 cm LEICA, Elmar lens, $79.00. R. H. J., 3102 Gary, Normandy 20, Mo.

SPEED Graphic, 4x5, holders, filters, shade, extensions, case. Best offer. Hart, 2250 Maplewood, Toledo, Ohio.

ROLLEI adapter back for plates or cut film and focusing screen slide. Best offer. Box 932, % Popular Photography.

LEICAS, other high class cameras, sale or exchange. Kirby, 1505 So. Ewing, Dallas 16, Texas.

STILL and movie cameras, projectors, film and accessories. Conner Films, Port Clinton, Ohio.

IS photography your hobby? Let us help select your Christmas gift! New cameras: Perfex 55, f 2.8*, $91.00; flash, $8.75; case, $7.00; 2¼x3¼ Busch Pressman, f 4.5* Rapox, rangefinder, gun, case, $226.25; Busch f 4.5* Alphax $119.25; Mercury II f 2.7* $79.50, case $7.00; Our 3 colorsets: Kodak 35 RF f 3.5* with case and kodaslide 2-A* in case, $142.55; Bantam f 4.5* and Kodaslide I, case, $60.00; Argus C3*, case, Arguslide, $97.33; Keystone 8 mm f 2.5*, $55.55; Kodak Model 25 f 2.7, $54.55; Bolex L8 f 1.9*, $144.71; Bolex H8 and H16, $265.00; Revere f 2.5*, $77.50; case, $6; Turret f 2.8*, $110.00; case, $16.50; Revere projector*, $120.00; case, $12.00; Keystone R8, $71.25; case, $10.00; Univex Cinemaster f 2.5*, $66.65; projector, $37.00; Excel 16 projector, $15.50; Bell & Howell Filmosound, $574.70; Natcosound, $479.00. Cine Lenses: Eastman 9 mm*, $38.90; 38 mm, $56.40; 50 mm 1.6, $106.75; 63 mm 2.7, $71.10; 102 mm*, $96.30; 152 mm, $104.40; Extenar 8 wide angle, $29.95; Morton 8 telefoto, $26.07; 1½" f 3.5 Kodak telefoto for Revere, etc., $39.50; 1½" f 2.5 Apos*, $52.90. Slide projectors with cases: Kodaslide I, $25.65; 2A*, $56.90; S.V.E., $35.95, $62.90, $80.00; Golde, $66.37; TDC*, $70.20. Exposure meters with cases: Skan, $14.95; DeJur, $17.40, $25.50; G.E., $28.85; Hickok, $28.90; Weston, $31.17. Enlargers: Federal 219, $45.15; 250, $89. Solar 120 f 4.5, $88.62, Autofocus $163.82, DeJur $118.65; 11x14 Precise easel, $7.50; Albert easels $9.20, $16.56; 4 in 1, $7.25; Albert Viceroy printer, $9.20; 5x7 Champion, $25.45; U.S. Coldlight, $45.90; Fedco dryer, $7.75; Time-O-Lite, $19.50; Albert tank, $4.00; Plano, $2.65; F.R. adjustable $4.40, F.R. Special $3.10, Cut film $9.30. Craig splicer-rewind combination, $9.95, $23.50; 16 mm Projector-editor, $71.50; Craig splicer, $4.50; Franklin, $5.65; Griswold, $15.00; Cinemaster titler (specify camera), $11.79; Multefex, $31.15; P.M., $43.45. Tripods: Cine Kodak, $43.20; Quickset, $23.35, $34.50, $41.00; Royal, $21.85; Arrow $16.14, $31.99; Caspeco, 3 section $6.50, 5 section $7.95. Flashguns: Heiland, King Sol, Mendelsohn, Abbey, Kalart. Orders accepted for Stereo Realist, $162.50; viewer, $19.75! For trade: Speed Graphic, Kodak Reflex, Ciroflex. Large selection of choice cameras: Contax, Leica, Cine Exakta, Robot; 9x12 cm Linhof, 15 cm. Tessar f 4.5, $175. 2¼x3¼ RB Thornton Pickard Reflex, Tessar, f 4.5, accessories, $135.00; Russian Leica f 3.5, case, $140.00; Recomar, Ideal, KaWe RF Bessa and many others. Kodak, Ansco film, all sizes, movie or still. All prices, tax included, subject to change. No catalog; write your needs. Highest cash or trade allowance for your equipment. *Coated lens. Hobby Camera Store, 134 N. Wells, Chicago 6, Ill.

VOIGTLANDER stereo-camera; takes plates and films 4.5x10.7 cm; 3 lens reflex; 6.5 cm Heliar f 4.5 lenses, compur shutter, 1 sec.-1/200, exposure counter, plate, and film magazine. F.P.A., filters, microfocusing, case, opera glass viewer. Complete. Best offer. Robert Bradley, 502 W. 8th St., Austin, Texas.

PROJECTOR, new DeJur 8 mm, $141.00 with case. Box 912, % Popular Photography.

UTICAM enlarger-illuminator, 3¼x5½, new, $10.00. Inspection privileges. 7 La Arcada Court, Santa Barbara, California.

COMPLETE lot of new and used equipment including 2¼x3¼ B&J press. Write for free list. Stephen Duma, 126 Lexington Ave., New York 16, N. Y.

KODAK Ektra—like new with 50 mm 3.5, 90 mm 3.5 telephoto, flash, case. $395.00 or suitable trade. R. E. Vishneske, Salina, Kan.

AUTOMATIC Rolleiflex, f 3.5 Tessar, case. Cut film back, 6 holders. Practically new. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

BRAND new 3¼x4¼ or 4x5 Graphic, Omega color enlarger, f 4.5 Wollensak, $420.00. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

CLARUS "Syncro-loc focusing" f 2.8 coated lens 35 mm cameras, cases; Perfex "55" 35 mm cameras, cases, Albert tripods, 35 mm slide files. Other 35 mm supplies. Panhandle Cameras, Scottsbluff, Nebr.

GRAPHIC view 4x5, 5¼" f 4.7 Optar, Graphex, 8" f 7.7, Supermatic, brand new. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

SOLAR 2¼x3¼ enlarger, No. 120, 4" f 4.5 Kodak Projection Anastigmat lens. Brand new. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

BRAND new 2¼x3¼ Speed Graphic, f 4.5 Ektar, Synchro-Supermatic, rangefinder, flashgun, $255.00. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

5x7 B&J Commercial View. f 8 Voltas, Betax shutter. Wide angle, Packard shutter. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

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Special TWO for the price of ONE offer! In order to assist individuals in the industry during the present "change over" period, the publishers of POPULAR PHOTOGRAPHY are now offering special reduced rates for classified advertising in these categories. Your "Help Wanted" and "Position Wanted" advertisements will appear in TWO consecutive issues for the price of ONE.

LENSES, filters, etc., from War Surplus. List free. F. Siefke, Box 18, Sta. E, Buffalo, N. Y.

RETINA II, f 2 Xenon, compur rapid shutter, in feet, case. Practically new. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

SUPER Omega "B" enlarger. 3" Schneider lens, extra carrier. Like new condition. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

NEW Kodak Reflex with case. For Speed Graphic having delayed action. Harlan Jennings, Lebo, Kansas.

NEW Keystone model f 8 hand held aerial camera with Wollensak f 5.6 lens, $110.00. Justin Hartley, Colchester, Conn.

LEICA IIIA, like new, 3.5 Elmar, 180 mm Xenar 4.5 telephoto, new, accessories, $385.00. Wallace, 1571 Athens, Atlanta, Ga.

STREAMLINED Weltini, f 2.9 coupled, case. Bolex L8, f 2.8 Kern, case. 7½" Kodak f 4.5, barrel. Best offers. Robert Astrella, Fairhope, Alabama.

C.Z. SONNAR f 2, 5 cm, rigid mount, coated, chrome, optically A-1, $90.00. Plaubel Makina I, Anticomar f 2.9, CRF, FPA. N. L. Polenz, 3520 "I" St., Philadelphia 34, Pa.

MERCURY II, f 2.7 coated lens, brand new. $68.50. Four new DeJur Autocritic Meters, $20.00 each. Elgin Gates, Box 404, Needles, Calif.

CAMERAS AND EQUIPMENT WANTED

6½x8½ FILM Holders and also film sheaths. Lens: 7½" or 8" f 6 or f 8 in barrel. Answer this any time you read it. F.J.S., Room 900, 505 Fifth Ave., New York 17, N. Y.

GERMAN Autoflex Reflex, f 2.9 compur, write details. Judson Gray, 670 Saw Mill R. Rd., Yonkers 3, N. Y.

CASH for Zeiss Movikon, Minox, Contax, Ikoflex or similar cameras. Box 923, % Popular Photography.

CONTAX 500 mm f 8, 300 mm f 8, 180 mm f 2.8, all with Flexoscope, Panflex 85 mm f 4 or f 2, Universal View finder, etc. O. H. Covey, 714 N. Fairfax Ave., Los Angeles 46, Calif.

AUTO Rolleiflex, accessories. State condition and price. Barker, 333 S. Grant, W. Lafayette, Ind.

WANT good cameras and lens at once, describe fully and state lowest price. Kirby, 1505 S. Ewing, Dallas 16, Texas.

CONTAX II or III box only. Must be good condition. State price. Box 933, % Popular Photography.

GRAFLEX Auto 4x5 R.B. State accessories and price. 7 La Arcada Court, Santa Barbara, Calif.

MONEY loaned on cameras, lenses, etc. Write for details and free appraisal. H. Stern Inc., 872 Sixth Avenue, New York. Bonded pawnbrokers since 1858.

CASH! Cameras wanted. Highest cash prices paid always. We also buy projectors, lenses, enlargers, microscopes, etc. George Levine & Sons Co., 55 Bromfield St., Boston 8, Mass.

TOP cash paid for your cameras and lenses. Alfred Bass, 51 Second Street, San Francisco 5, Calif.

WANT telephoto and wide angle lenses for Contax Camera. Box 831, % Popular Photography, Empire State Bldg., New York, N. Y.

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NEED good 35 mm Camera. Write in full. Box 832, % Popular Photography, Empire State Bldg., New York, N. Y.

WANTED: 35 mm Leica or Contax Outfit. Write giving all details. Box 829, % Popular Photography, Empire State Bldg., New York, N. Y.

CASH! Spot cash for cameras, lenses, binoculars, movie or still, sound projectors. Send full description by mail, or Wire for prompt cash offer. Over 30 years of dependability insures honorable dealings. Bass Camera Company, 179 West Madison Street, Chicago, Ill.

3¼x4¼ or larger camera, with or without lens. Tarr, 1804 Eastman St., St. Boise, Idaho.

HIGHEST prices paid for Leica, Contax, Rolleiflex, Miniature, Rollfilm, Plateback, Movie Cameras, Projectors. Ace Camera Exchange, 136 East 58th St., New York 22, N. Y.

LEITZ Valoy, Omega A, or similar enlarger using Leica lens. Milton Lloyd, Univ. Sta. P. O. Box 3104, Columbus 10, Ohio.

ZEISS Sonnar 3" lens f 4 or f 2 coupled special for 16 mm. Movicon camera also accessories. Andrew Orear, 5725 So. Main St., Los Angeles 37, Calif.

GRAFLEX D, 4x5. Without lens. Must be perfect condition. Dayan's, 121 Peachtree St., Atlanta, Ga.

WANTED 4x6 Orix or similar, Graflex back preferred, without lens. 72 Columbia, Jersey City, N. J.

NEED Automatic Rolleiflex for overseas assignment. John Zdunczyk, War Dept., 800 Guardia Building, Detroit, Mich.

WILL pay top prices for still cameras such as Contax, Leica, Rolleiflex, etc.; also Cine cameras and all types of photographic lenses. Send full description or mail in for examination. We acknowledge immediately. Photo Lens Co., 140 W. 32nd Street, New York City.

ROLLEIDOSCOP Stereo Camera # 127, # 120. Thomson, 2402 E. Houston St., San Antonio, Tex.

ROLLEIFLEX, Rolleicord and 4x5 Speed Graphic wanted badly. A.W., 1317 N. Bronson, Hollywood 28, Calif.

PAY good price for 35 mm or twin lens Reflex. L. Fox, 263 Parkside Ave., Brooklyn, N. Y.

CASH paid for anything photographic. Send description, quote prices. Box 937, % Popular Photography, Empire State Bldg., New York, N. Y.

WANTED: Machine for making Photo Pocket Mirrors, etc. Box 145, Williston, N. Dak.

URGENTLY needed good popular camera, movie outfit. Enlarger. Write description, price. Saves time. Krzak, Pawtucket, R. I.

CANADIANS. Send your cameras and Photographic equipment to us and get the highest cash prices. Simon's Camera Exchange, 11 Craig St. West, Montreal, Quebec, Canada.

WANT Leica, Contax, Auto Rolleiflex and accessories. Highest Price. Kirby, 1505 So. Ewing, Dallas, Texas.

SEND us your camera today. Will send certified check by airmail immediately. Items held 10 days for your approval of our price. Free estimates—Trade-ins. Highest prices in the U. S. for photo equipment. "Cleveland's Camera Super-Market," Rotbart and Reitman, 1900 East 9th St., Cleveland, O.

35 mm, ROLLEIFLEX, Rolleicord, or Ikoflex. At your price. Urgent. Wells, 1735 E. 14 St., Brooklyn 29, N. Y.

WANTED: Plaubel Makinas coupled or non-coupled. William Kandell, 15 East 39th St., New York 16, N. Y.

LARGE size enlarger, with or without lens. Sell portable typewriter. V. D. Firestone, Kingfisher, Okla.

RECOMAR 2¼x3¼ and accessories. Give particulars. L. E. Bovik, 4 S. Genesee, Waukegan, Ill.

PACK adapter Kodak, 2¼x3¼ for Medalist. Name your price. Dr. M. E. Alvis, 423 Medical Arts Bldg., San Antonio, Texas.

BANTAM Special or good 35 mm camera. Send details to Box 682, Bucknell, Lewisburg, Pa. sylvania.

MOVIE EQUIPMENT

NEW Agfa Moviector Super Sixteen projector. Box 924, % Popular Photography, Empire State Bldg., New York, N. Y.

35 mm MITCHELL, Bell & Howell, Eyemos, Arriflex cameras, recorders. Any 16 mm camera, projectors, accessories, trade or sell. Camera Mart, 70 W. 45th St., New York, N. Y.

WANTED: Bell & Howell 8 mm. Aristocrat, critical focuser, 3 lenses. Box 925, % Popular Photography.

$80 "KODEL" camera, takes straight double eight. Perfect. f 3.5. First $20. Jess MacCormack, Madeira, Ohio.

FOR SALE: Eastman magazine 16 mm, G.E. meter, extras. Revere cameras, projectors, extra lenses. H & H color meter, 25 filters, $57.50. Thomson, 2402 E. Houston St., San Antonio, Tex.

WANT Hugo Meyer f 1.5 wide angle lens for H-16 Bolex. O. E. Hopfer, 1872 Brentwood, Oakland, Calif.

FILM—Movetone is back. It's Weston 12, non-balation. Free Processing—100 ft. 16mm, $3.25; 25 ft. Double 88, $1.50. Bulk film without processing—100 ft. 16 mm, $2.25; Double 88, $2.45. Free circulars. Fromader Genera, Davenport 6, Iowa.

ZEISS Moviekon 8; f 2 focusing, special model. Lt. Cooper, 17 S. 17th St., Ft. Dodge, Iowa.

BOLEX H-8. Dallmeyer ½", 1.9; Ilex 1½", 3.5. Best offer. Dr. John Adams, Geneseo, Ill.

HOLMES 16 mm sound projector. Public address system. Accommodates 1,000 Watt lamp, 2,000 ft. reels. Uses theatrical type intermittent sprocket drive. Brand new heavy duty PM speaker. Mechanically perfect—and you couldn't wear this machine out if you tried. Amplifier and speaker can be used separately for public address work. Microphone and floor stand included. Beautiful red leatherette cases. Will accept first check for $350.00 for outfit—worth more. T. Brice, 4417 Saginaw St., Flint, Mich.

FOR SALE: Cine-Special, extra magazine, 2½" f 2.7, 2" f 1.6, 6" f 4.5, adapters, case. Philip Di Figlia, 139-04 175th St., Springfield Gardens 13, N. Y.

MOVIE FILMS
Rented—Sold—Exchanged

OWNERS of home movie projectors. Project the original, authentic, outstanding home movie production free. Send postal card today. Preferred Films, Hamilton 29, Ohio.

OLD time movies, 16 mm sound, Ben Turpin, Snub Pollard two-reelers. Dealers discount. Jubilee, 723 7th Ave., N. Y.

CASH for 8-16 mm sound home movies. Information write Superior Film Service, P.O. Box 713, Troy, N. Y.

NEW 16 mm sound rental library. Free catalogues. Popular Pictures Exchanges, Traverse City, Mich.

SELLING out 8-16 mm Castle, Official, Excel, Pictoreels. Big discounts. Free catalogue. F. Levine, 1756 W. 1st St., Brooklyn 23, N. Y.

WANTED new or used 16 mm film bargains. G. N. Manning, 809 Selvidge St., Dalton, Georgia.

EXCHANGE your home movie subjects for others sound, silent. Write for our plan. E. Koller, Forest City Photo Sales, Box 66, Cleveland 21, Ohio.

HOME Movies. Rent, buy, swap 8/16 mm silent and sound at money-saving rates. Details for a dime. Midland, Box 429, Oak Park 5, Ill.

RENT 8 mm-16 mm and Sound Films by week. New catalogs. Lowest rates. Dayton Film, 2227 Hepburn, Dayton 6, Ohio.

EXCITING Films—Bullfights, Movie Stunts. Unusual subjects. Send only dime for sample film and Special List. Exciting Films, 1071-D, El Centro, Hollywood, California.

UNUSUAL 8-16mm film subjects. Big catalog with sample film, 10c. National Film Exchange, Broadway Station E, Toledo 9, Ohio.

MOVIE Camera Films—100 ft. 16 mm, $2.50; 25 ft. Double 8 mm, $1.25. Free developing. Better Films, 742 Newlots, Brooklyn 7, N. Y.

"SURPRISE" assortment 8 mm titles, $1.00, guaranteed. LeMoine Films, Nevada, Mo.

HOME movie, free list, 8 mm-16 mm silent Castle, Official, Hollywood. Rent, sell, exchange. Home Movies Film Exchange, 42 Wildmere Ave., Burlington, Mass.

HITS—Hits—Hits. Ham and Bud series. America's Greatest Slapstick Team available in 16 mm—$10.50, 8 mm—$5.95. Free lists. Cavalcade of Movies—30 Old Time stars in their best remembered hits. 16 mm—$12.50, 8 mm—$6.50. Free lists of comedies, medical films & unusual subjects. Sherwood Pictures, 789 St. Marks Ave., Brooklyn 13, N. Y.

NEW 16mm Sound Club. Lowest weekly and monthly rental. Details dime. R. A. Dechene, 90 State Street, Albany 7, New York.

LATEST movies, 8mm, 16mm, SOF! Save! New projectors, cameras! Free Details! Charlie Poorman, Dept. PP1, Schuylkill Haven, Pennsylvania.

UNIQUE novelty home movies. Big variety. Films shipped prepaid. 5c stamp for lists. Jack Proctor, Box 161, Melrose, Mass.

8MM-16MM FILMS, equipment. Bargains. Towers, 935 North Fortieth, Philadelphia 4, Penna.

FREE Discount Catalogue of all latest 8-16mm. Castle, Official, etc.—two 3c stamps. Sales, Rentals, Exchanges. North Shore Film Dist., 133 Main St., Port Washington, New York.

"A SHOW on a Reel." Relax and enjoy longer films. Sale or rent 8 or 16mm. Write for discount list. Riess, 95 Woodruff Ave., Brooklyn, New York.

8-16MM HOME Movies. Sales, service, rentals since 1929. No-Wat-Ka, 257 Main Ave., Passaic, New Jersey.

WANTED: Original sport film; boxing, wrestling, jiu jitsu, fencing, etc., 16mm or 8mm any footage, edited or not. Peerless Sales Co., Room 904, 1472 Broadway, New York City.

SURPLUS 16 mm films. Hundreds of prints: Travel (both sound and silent) and also war documentaries (sound only). Lists on request. Room 603, 84 East Randolph St., Chicago 1, Ill.

MONEY saving bargains on slightly used Castle, Official, Hollywood 8-16 mm home movies. All subjects. Features. Free list. Foto-Center, 10014 St. Clair, Cleveland, 8, Ohio.

SAVE $ by becoming member of Film Club. Big discounts, free membership, free pamphlets and prices. Also available projectors and screens. Interstate Film Club, 179 Callender St., Boston 24, Mass.

UNUSUAL home movies; travel, adventure, sports, comedies. Silent-sound. Many film bargains. Big illustrated 1947 catalog, sample—dime. Audet, Box 6520HC, Philadelphia 38, Pa.

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Reflection shot made by Anton Bruehl.

picture—cocktails reflected (see illustration) in a bright red Christmas tree ornament. Here's how he did it. Bruehl decided at the outset to make a double exposure—one shot to photograph the ornament and the other, the cocktails. In order to show the cocktails and the hands in natural life-like colors, he used a silver ball and reflected red into it.

He placed a white placard at the rear to silhouette the ornament and a spray of evergreen. This could not be too large or it would have interfered with the red reflection. The set was so arranged that a doorway, table, and lamp would be reflected along the outer edges of the ornament to give the illusion of someone's living room. Objects which would be reflected in the center of the ornament were kept in darkness and so was the camera. Several black and white exposures were made and developed for purposes of checking composition.

For the first color exposure, an intense light was reflected against the rim of the ornament. As a result, the center of the film—corresponding to the darkened center of the ornament—did not expose. Then Bruehl photographed the Old Fashioneds and the hands on this portion of the film. The resulting montage required surprisingly little retouching. The result of Bruehl's artistry was featured in advertisements of Gooderham and Worts agency for William Penn whiskey.

★ ★ ★

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ASK WHAT'S INSIDE THE REEL ARMS!

All-Gear Drive Means Just That —in *FILMOS*

Projector reel arms may look alike—from the outside. But *inside*, in all *Filmos*, you'll find no chains or belts to slip, wear, and need periodic replacement.

Instead, in *both* 8mm and 16mm Filmos, there are trains of precision-cut spur gears—*all-gear* drive. Flickering is banished by the smooth, positive power flow. Even the fast power rewind is driven by silent, encased gears.

THAT'S What *WE* Mean by Precision-Made

This reel arm design is just one of many reasons why Filmos are so widely preferred by those who know projectors best. During their manufacture and assembly, Filmo projectors must pass hundreds of rigid inspections and tests. Bell & Howell engineers make certain that, at every point, your Filmo will operate with watch-like accuracy.

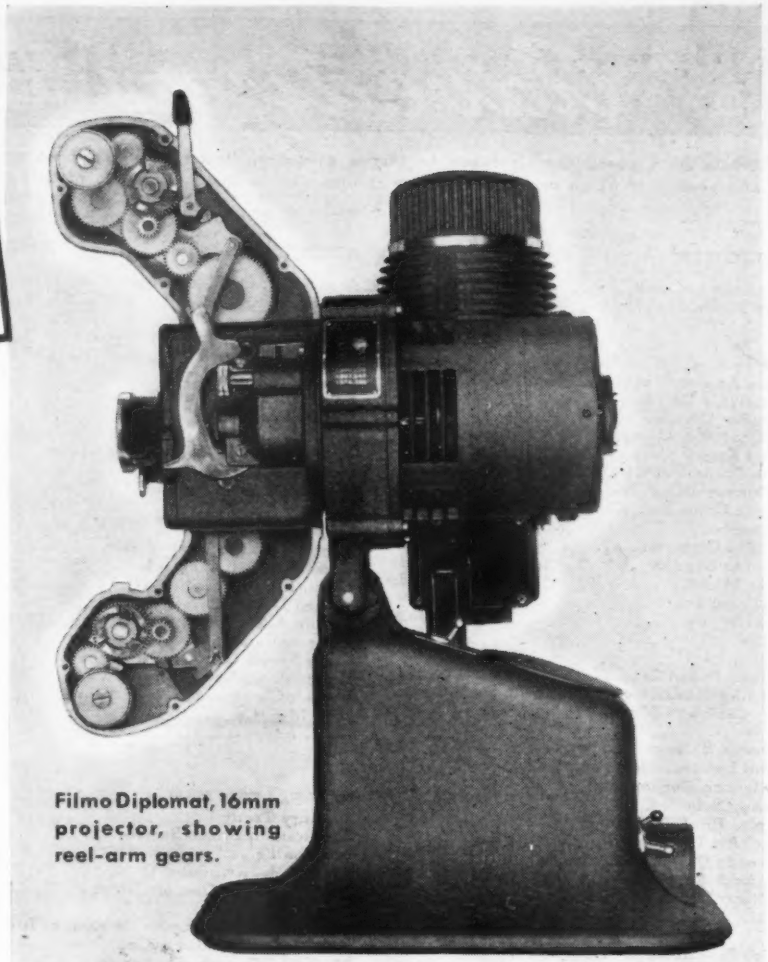
And that's why all Filmos can be *lifetime-guaranteed.*

See the 16mm Diplomat and 8mm Filmo-Master 400, with matching Filmo Cameras, at your dealer's—or write Bell & Howell Company, 7106 McCormick Road, Chicago 45; New York 20; Hollywood 38; Washington 5, D.C.; London.

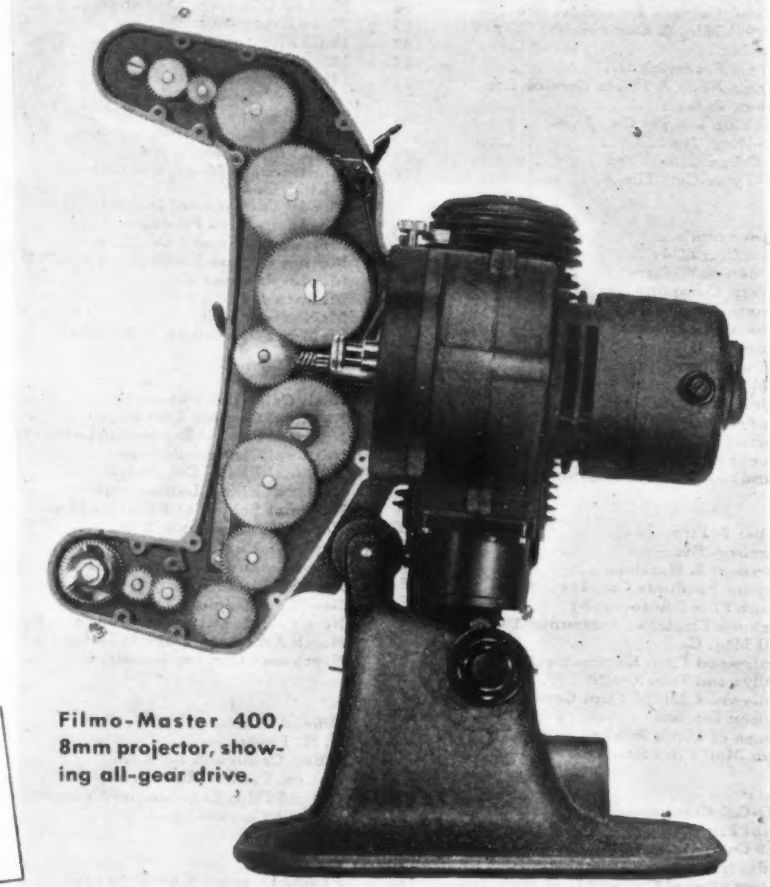
Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World



Filmo Diplomat, 16mm projector, showing reel-arm gears.



Filmo-Master 400, 8mm projector, showing all-gear drive.

When you buy that new camera . . . enlarger . . . projector

BE SURE YOURS IS EQUIPPED WITH A *Wollensak*

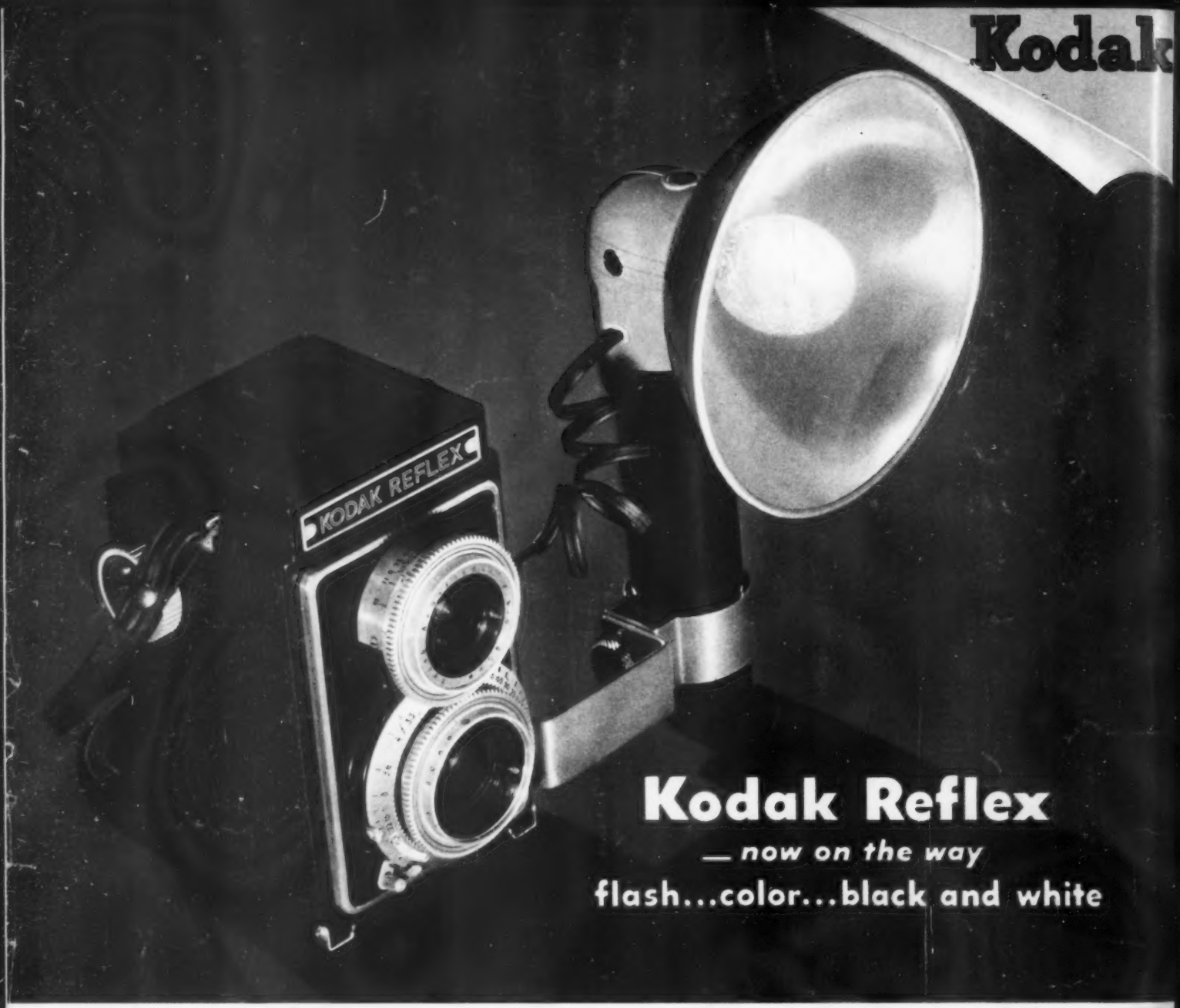
Today Wollensak is turning out the largest number of lenses and shutters in its history. To help you get your new photographic equipment sooner, Wollensak is shipping practically all its lenses directly to leading American manufacturers of cameras and projectors. That means the equipment you and thousands of photographers are waiting for can be completed *faster.*

You'll notice the name "Wollensak" on the lenses of many of the fine new cameras, enlargers and projectors arriving at your dealer's these days. Some of this new equipment features a Wollensak lens, even though the name "Wollensak" may not always appear on the lens.* In either case, your Wollensak will contribute much to your pleasure in your new equipment . . . help you get more fun from photography. Be sure your new camera . . . enlarger . . . projector . . . are Wollensak-equipped.

*Your dealer can tell you which photographic equipment is supplied with Wollensak-made lenses and shutters. Check with him before you buy.

Wollensak

OPTICAL CO., • ROCHESTER 5, N.Y.



Kodak Reflex

— now on the way

flash...color...black and white

YOU see a good shot, and click—it's yours! That's the easy-going way of the new Kodak Reflex, with the pop-up hood . . . the big finder where you watch your picture as you take it . . . the focusing magnifier . . . all of the well-known twin-lens simplicity. They're tops in lenses, those two sharp Kodak Anastigmat 80mm. *f*/3.5's—and the taking lens is *Lumenized*—scientifically hard-coated to banish flare and "ghosts."

You flash without fuss...synchronization is built right into the Flash Kodamatic shutter. Just slip on a simple Kodak Flasholder and you're set. Seven shutter speeds, up to 1/200. You'll have 12 fine negatives (2¼ x 2¼) on a 620 roll of Kodak Film . . . 9 full-color pictures (2⅞ x 2⅞) on Kodacolor Film.

Because of valuable new developments in mechanics, optics, and precision methods achieved during the war, Kodak will offer you cameras of finer design and construction than ever before. Better start choosing your future camera now. Consult your Kodak dealer . . . EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

KODAK VIGILANT SIX-20 (*f*/6.3)—an instant hit

BROWNIE REFLEX, Synchro Model—for great snapshots day or night

KODAK BANTAM (*f*/4.5)—handles with delightful ease

CINÉ-KODAK MAGAZINE 16—famous movie maker with 3-second loading

KODAK 35 (*f*/3.5 with range finder)—built to highest precision standards

KODAK MEDALIST II—precision-built, highly versatile

You have a great photographic future, with these cameras now on their way. Consult your dealer.